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NOVEMBER 1-14, 1942

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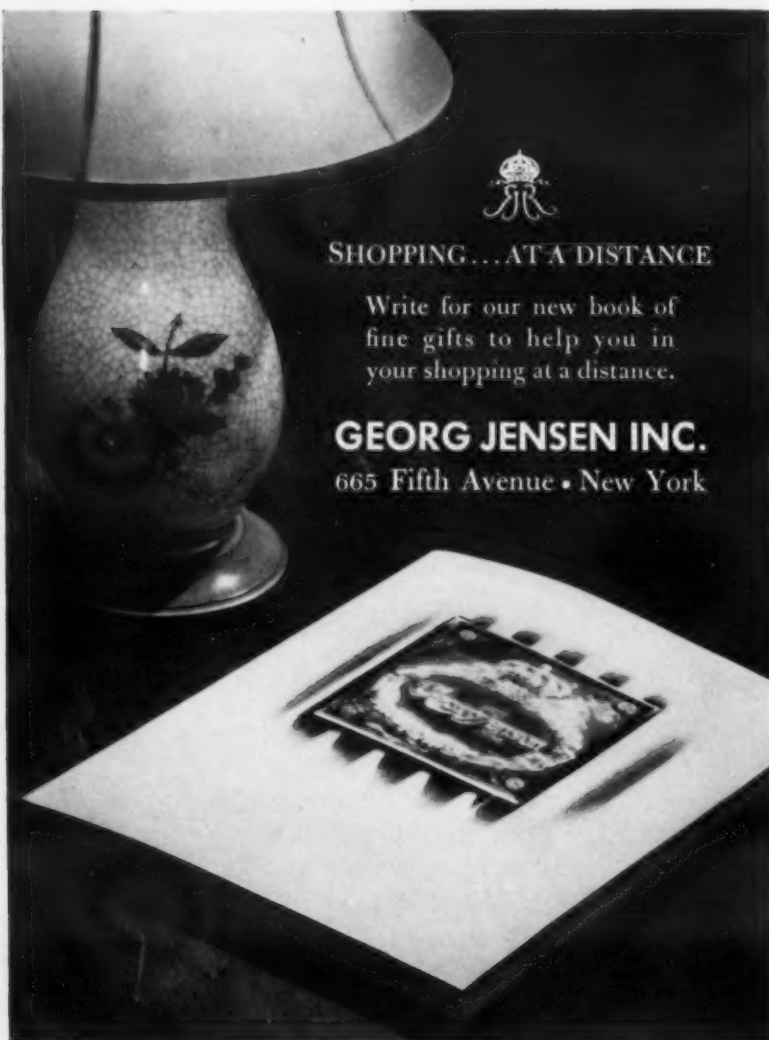
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EDITOR'S LETTERS

SIR:

We are heartily in accord with your urging of a middle ground in the matter of protection and display of objects. The Philadelphia Museum of Art from the beginning sought to avoid hysteria in this matter and placed in our deep subterranean strong room only one third even of the first order of masterpieces of all classes. Thus, aside from works in precious metals, only about twenty-five objects in all are withdrawn from public view.

The public may see, for instance, the great Della Robbia, the bulk of the finest Italian bronzes, all the French moderns with the single exception of the great Cézanne Bathers, all the Gainsboroughs but one, most of the wonderful French decorative art of the Rice Collection, all the mediaeval and Oriental works except two, and so on. The authorities responsible for the Johnson Collection have followed a similar policy: their large Greco, Rubens, Titian, Poussin, for instance, are all to be seen, and all the great Flemish primitives except two.

Dispersion, in a building 1,200 feet long, is itself a protection, and we are fortunate in another regard: after years of wishing for more natural top light we are now rejoicing in our absence of skylights and in our solid concrete roof which is at least proof against blast.

With these advantages we can assure the public that the banquet of the eye here is scarcely less rich than ever.

Yours, etc.

FISKE KIMBALL, Director
Philadelphia Museum of Art
Philadelphia

SIR:

The June issue of your journal carried a review by Dr. Phyllis Ackerman of my book, *Safawid Rugs and Textiles*, and I take exception to certain criticisms made therein. Unfortunately, reviewers are sometimes motivated by reasons not connected with the subject, and criticize without factual grounds. For example, Dr. Ackerman herself has used the phrase "signed textiles," but objected to this in my book.

Her other criticisms, with one exception, are inaccurate. First, the number of rugs is six, not five. Their colors are indicated in the same manner as those of the textiles, but she states that the rug colors are incomplete, while the textile colors are more accurate. How was this conclusion arrived at without personal examination of either?

Dr. Ackerman overlooked the passage (p. 8) on the technique of the rugs, and finds the technical descrip-

tion of the textiles "insufficient." That means they were not studied by the method first introduced in 1937 by the Misses N. A. and E. A. Sachs. Knowing these textiles were examined in 1934, she prejudicially intimates that this work is not that of a "serious student."

She disregarded the preface of the book with its statement that in no place were attributions made for the textiles in order not to add more confusion to the study, as was so elaborately done in her article in *A Survey of Persian Art*.

The lists of Safawid weavers and dated textiles, labeled "incomplete by some 30 per cent," were expressly designated as tentative (p. 43 f.). If some pseudo-weavers were not included, it does not mean they were unknown to the author, but, contrary to Dr. Ackerman's aforementioned article, they are either not personal names or else occur on textiles of questionable authenticity.

Space here permits no detailed discussion of these points, but I might say that a chief reason for reviewing a book is to draw attention of author and reader to factual errors or misleading assertions requiring correction, and not to make confusing statements, as was the case with the review in question.

Yours, etc.

M. AGA-OGLU

New York City

SIR:

I think you have done a swell job on the posters. I hope the Artists for Victory will use as much intelligence in selecting their winners as was displayed by your articles on the function and requirements of posters. Unfortunately the required slogans in the competitions were very vague, or suggested no specific action for anyone to do, for example "The People are on the March" and "Deliver us from Evil."

I heartily wish we could form a group in this country to get out posters on timely subjects as they come along, printing them ourselves if need be, so long as they get out and talk to people, much as I understand a group of Russian poster artists are doing in their country.

Perhaps ART NEWS could sponsor such a group, or call for suggestions and help to get such a thing underway. With such a group we might be able to get away from the slick magazine cover type of poster and achieve that genuinely "popular" quality that moves and interests people, a quality which seems to stand out in some of the more informal Soviet work.

Yours etc.,

JAMES D. EGLESON

New York City

ART NEWS

FOUNDED 1902

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Camouflage of an anti-aircraft battery under "flat top" made of cloth garlands. U. S. Army photograph (see article on page 9) Cover

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NOVEMBER 1-14, 1942

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ART NEWS of AMERICA

Navy Art Project

REALIZING that even the most sensational news photograph can fall short of a dramatic situation, the Navy Department is now turning to artists for assistance in recording the epic moments of our war on the high seas. A limited art project under the office of Public Relations has been organized and a certain number of officer-artists have been commissioned to paint and sketch in combat areas.

The first officer to receive such an assignment was Lieutenant Commander Griffith Baily Coale, ex-mural painter, whose record of the North Atlantic Patrol appeared some months ago in his book by that title. Since then four young artists, Dwight Shepler, William Draper, Albert Murray, and Mitchel Jamieson, all of them wearing Navy uniform, have been called to the job of making current events vivid to the American people. The Navy sees a second advantage in this scheme in that the artist can omit from his picture technical details, secret equipment, or strategic landmarks impossible to eliminate from the camera lens.

Kansas' Sun Tree

SYMBOLIZING the creative force of the universe, an Indian bronze Sun Tree, dating from the seventeenth or eighteenth century, has been purchased by the William Rockhill Nelson Gallery of Art at Kansas City. No other bronze representing the Sun Tree or Tree of Life is known, but the new accession is related in style to the Rajput paintings of northwest India. It comprises a curving trunk with seven branches each terminating in a heavenly swan. Two confronted

cows stand at the base, while half way up the trunk appear two monkeys. The tree is a generative emblem symbolizing the universal forces of creation.

England Carries On

THE Tate Gallery has prospered in a remarkable manner since the outbreak of war" writes to us John Rothenstein, its Director, who herewith announces an enviable list of acquisitions to a museum which in 1940 was so severely bombed that it has since been held unsuitable for exhibition purposes. The following group of canvases is consequently being shown at the National Gallery.

Bequests have played an important part in this list. It was the Tate's good fortune to receive in the Sherman Bequest works by Sisley, Utrillo, Vuillard, Lautrec, and Rouault. From Sir Hugh Walpole comes *Head of a Little Servant Girl*, and a Forain Bather. Rare color printed drawings by Blake were the gift of Graham Robertson whose portrait by Sargent is one of the outstanding examples of this artist in the national collections. The same donor is also responsible for a new Whistler harbor scene. Purchases of the Gallery comprised the work of Max Ernst, Chagall, Henry Moore, and Graham Sutherland.

Gallery Music

MUSIC has been a Sunday afternoon feature at the National Gallery since last June when a concert series was inaugurated, made possible through the generosity of Mr. Chester Dale. The popularity of these events is attested to in astonishing attendance figures, as many at 13,000 persons having visited the gallery in a single afternoon. Fol-



RENOIR: "Head of a Little Servant Girl" given by Sir Hugh Walpole to the Tate Gallery.

lowing a special noonday concert at which the orchestra from Irving Berlin's *This Is the Army* was heard, the season was recently climaxed by a performance of musicians from the Army Air Forces Band, Grieg's *A minor Concerto* being rendered by Corporals Reino Luoma and Virgil Fox.

Touring Camouflage

THE protective concealment of nature, from which camoufleurs learned their original lesson, forms the first section of the Museum of Modern Art's "Camouflage for Civilian Defense" show seen in New York during September and now on an educational tour of the country. Photographs, diagrams, and miniature models show first the bombardi-ers view then the camoufleur's methods of avoiding detection even through the newest and most searching methods of infra-red film and stereoscopic photographs. The application of protective color, the obliteration of telltale shadows, and the construction of false objectives are three main fields of operation. The exhibition was assembled in collaboration with Pratt Institute whose Camouflage Research Laboratories built the models shown.

Museums Acquire

IN MANY fields museums have, during the summer, been enlarging their collections. From San Francisco comes the news of a gift by Mr. H. K. S. Williams to the California Palace of the Legion of Honor thus enriched by a pair of Nicolas Maes' companion portraits and a *Portrait of James Hatch* in Sir William Beechey's elegant style. The Cleveland Museum has acquired Sir Peter Lely's *Lady Denham*, presented by Mrs. Otto Miler, and a Southern Bavarian sixteenth century polychromed limewood Christ Child given in memory of (Continued on bottom of page 7)



INDIAN SUN TREE, a generative symbol representing universal creative forces, acquired by the William Rockhill Nelson Gallery.

VERNISSAGE

JUST three months ago we published a Special Poster Number of this magazine which has since made history. Not only has it attained nationwide attention and influence, but it has become a permanent textbook for every poster-issuing office of the Government in Washington and elsewhere in the country, as well as a constant reference for artists and schools in the study and creation of posters. Here, if it was needed, is unchallengeable confirmation of the belief, expressed in the Poster Number, that it is now our primary function to show how art can be "in active relationship to the dominant aspect of all life today" — namely, winning the war.

In the eager enthusiasm of artists and others affiliated with art to mobilize for victory, one other activity ranks paramount with posters. It is, of course, the much discussed yet little factually known subject of camouflage. Changed beyond recognition from the familiar and simple patterns of the days of its invention about the middle of the last War, it has become an exact, specialized science, departmentalized into dozens of contributing functions of which many have far more to do with strategy, logistics, and engineering than with art of any kind. On the other hand, there is room in military camouflage, as many artists have hopefully expected, for those artistic talents who can measure up to the exacting requirements of the Army.

Because we know that this subject is uppermost in the mind of every artist liable to military service and of many others anxious to serve their country, we believe that this issue of ART NEWS, devoted in great part to camouflage, is an all-important event in the art world of 1942. The article by Captain Spierer beginning on page 9 (originally written to be delivered as a private lecture) is the first exposé of the subject to be released for publication by the War Department. The accompanying photographs and those on the cover and frontispiece, taken during recent field maneuvers by the U. S. Army, appear here for the first time anywhere.

The exclusive release of this valuable material is as much a tribute to ART NEWS as to its readers, for it is proof of the War Department's earnest desire to utilize, wherever possible, every artistic talent in the execution of its manifestly superb and efficient camouflage program. In that work, one man long distinguished in the art world, Colonel Homer Saint-Gaudens, on leave from the Directorship of the Carnegie Institute at Pittsburgh, has for some time been taking a leading part. To him and to the other superior officers of Captain Spierer, as well as to the author himself, we owe a deep debt of gratitude for whole-hearted cooperation, during a stringent wartime regime, toward presenting this material to the art audience of America. We recommended its careful study to every man who hopes to make his contribution to victory in the camouflage corps. A. M. F.

(Continued from page 6)

Mrs. Mary B. S. Pollock by Miss Emma G. Brassington.

American paintings new on the Boston Museum's list include two Copleys: the portrait of Mrs. James Russell presented by Elizabeth L. and Henry R. Dalton; and *A Child of the Pierpont Family*, the bequest of Mrs. Ellen A. Williams Morrill. Miss Maude Mason has added to the collection a portrait of Lyman Beecher attributed to James Henry Beard. By purchase the Museum has acquired a James Peale still-life, a Mary Cassatt portrait, and *Man of Sorrows* by Harriet Blackstone.

In the Buffalo Albright Art Gallery's Room of Contemporary Art appear a fine new Winslow Homer *Croquet Players* of about 1865, an Utrillo, and work by Braque and Picasso. Contemporary American acquisitions include the purchase by the Art Institute of Chicago of Zoltan Sepeshy's *January* and by the Addison Gallery of Joseph De Martini's *Off Cape Ann*.

1600 objects of Oriental art comprising the well-known collection of the brothers Herman and Paul Jaehne have been presented to the Newark Museum. With the Chinese and Japanese sculpture, ceramics and textiles making up the major part of the collection, are Indian, Persian and European decorative objects. At Kansas City, the Nelson-Atkins Galleries have added to their important Chinese collection a large pottery tomb figure of a Bactrian camel while the newest addition to the Walker Art Center at Minneapolis is an extremely handsome

wooden Bodhisattva, slightly over life size and dating from the Sung Dynasty.

A semi-mystical modern sculpture, Maria Martins' life-size bronze *Yara*, a Brazilian subject, has been acquired by the Philadelphia Museum of Art. It was at this institution that Mme. Martins' work was first introduced in this country.

Pacifica

AT THE Flint Institution of Arts the big exhibition of the year is devoted to "The Arts of the Pacific Basin." Ranging, via Oceania, from a Bodhisattva from Lung-Men to a ceremonial blanket of the Chilkat Indians, the show interests us in many ways. In the first place it dramatizes and makes vivid the scenes of our present struggles and the struggles of our Allies. From an anthropological point of view it brings together fascinating fragments of what may once have been a whole — stepping stones in the great tribal migrations from the Orient which make the riddle of both these peoples and of our own American Indians. Lastly the objects in themselves are of an artistic value which oversteps the limits of time and race.

Free Print Shows

SEVEN traveling exhibits for use in schools, colleges, museums, or other groups interested in learning how prints are made, are available for winter bookings through the cour-

tesy of the Division of Graphic Arts, Smithsonian Institution, United States National Museum of Washington, D. C. This valuable free service, which for many years has materially helped to enlarge the print-makers audience, offers two larger exhibits consisting respectively of 124 and 99 illustrations, as well as smaller ones which weigh no more than thirty pounds boxed. The exhibiting group or institution must meet shipping charges and attend to forwarding promptly. Among the seventeen techniques which these shows illustrate are woodcut, Japanese print, photo-lithography, silk-stencil, mezzotint, etching, engraving, aquatint, collotype, and rotogravure.

Chart of Taste

THE three decades of prize winning Minnesota paintings now on display at the St. Paul Gallery and School of Art offer a nostalgic survey of the evolution of a point of view. Aside from the range of styles and techniques, the changes in pictorial content are all-important. Thus in the pre-World War I canvases we find emphasis placed on landscape and seascape—safe pictures rendered in soft subdued colors. Followed the post-War period with its brighter color and conciser craftsmanship. With the 30s enters social comment. The straight decorative landscape gives way to the factory scene. Only twice were portraits on the winning list, both of them warm and sympathetic portrayals.

This exhibition, besides outlining an era, brings another interesting fact to light: that the northern Midwest has developed a school of painting strictly its own. Hardly a canvas here but bears some indefinable stamp of Minnesota.

Carnegie Doings

FOUNDER'S Day, which in peacetime witnessed the opening of the celebrated Carnegie International, found 3,000 guests in the Department of Fine Arts Galleries where three exhibitions designed for home consumption recall to Pittsburghers the necessity of maintaining public interest in the aims and accomplishments of their museum. The American section of the famous Mrs. James Ward Thorne's Miniature Rooms makes an appropriate opening. Mount Vernon and other historical buildings, the interiors of the homes of four Presidents, and a complete record of silver, furniture, and decoration over generations of American life make these latest products from Mrs. Thorne's workshop in many ways the most fascinating. A "Design for Living" lecture series has been planned in connection with the display.

168 paintings by artists of Western Pennsylvania purchased over a period of twenty-six years from the annuals of the Associated Artists of Pittsburgh document tastes and trends of a more recent past. The funds for the purchases of these works come from an organization

(Continued on page 30)



CAN YOU FIND THE NINE CAMOUFLAGED SOLDIERS ABOVE?



TO SNIPERS and scouts, camouflage means indispensable protection. In addition to actual leaves on their hats, these men wear so-called "battle dress" the painting of whose leafy pat-

terns can become the job of the artist. Photograph at left, taken at only fifteen feet, shows blending properties of camouflage with surrounding foliage on single sniper beneath tree.

U. S. ARMY CAMOUFLAGE

What It Demands From the Artist Who Wants to Be a Camoufleur

BY CAPTAIN WILLIAM McK. SPIERER

ADJUTANT, 603RD ENGINEER CAMOUFLAGE BATTALION
FORT GEORGE G. MEADE, MARYLAND

THE purpose here is to give the potential draftee who is interested in camouflage work a clear picture of the type of work that a field camouflage battalion is engaged in. Too many people believe that because they are artists or designers or in some related field of art they should be assigned to a camouflage battalion.

While a man may be talented, the army is interested primarily in whether he will make a good soldier. If the potential

draftee is not afraid of hard work and has a definite interest in camouflage work plus his talents, he will be an asset in a camouflage battalion.

The point I wish to drive home is that when an artist enters a camouflage battalion he is not going to find an easel awaiting him to paint pretty pictures. The fact of the matter is that when he arrives at camp, he will be given a rifle and taught the rudiments of being a soldier. This is very hard work.

ROOFTOPS REFLECT light, so camoufleur's first problem is to break up bare surface with shadows. Here we see a typical barracks for soldiers concealed from aerial observation by fake trees on roof and other trees transplanted around building. Note unfinished tree, top left.



st. Photo-
et, shows
with sur-
eath tree.



FACTORY SECTION of a camouflage battalion, showing tinting of the fabric called "Oznaburg" to match surrounding terrain. Above, men dipping and wringing strip. Below, they hang it out to dry.



OPERATING in the field, these men (below) cut the painted Oznaburg into strips called "garlands" which will be shipped to combat zone. The large-scale application of such garlands is shown on opposite page.



ARMY LIFE OF THE CAMOUFLEUR

The camouflage soldier is a soldier first and a camoufleur second. He is a member of the Corps of Engineers and is fully trained in the combat phases of military service. He is expected to be able to advise and assist the members of the other arms and services in their camouflage activities.

Men having knowledge of camouflage are very desirable as members of all arms and services. Camouflage troops as such are activated ordinarily on the approximate ratio of 25 men to each 100,000 men in service. The actual work of camouflaging must be done by the personnel of each separate troop unit for the concealment of its own material with advice and assistance from trained camouflage specialists when required.

Moreover, since army camouflage is a military function, and camouflage while in course of erection at times is subject to enemy fire, soldier requirements come first, and specialist requirements afterwards. A bad soldier is a bad specialist. It may be presumed that if the camouflage group at Dunkerque had not possessed the training of soldiers, their presence would have added to the difficulties of evacuation.

While training in the elements of soldiering the enlisted men of a camouflage unit also learn the basic principles of camouflage. They attend lectures on where camouflage may help and where it may be a liability. They find that the variable value of camouflage can best be likened to that of a pontoon train which is an encumbrance in a desert and a necessity in the tidewater area. They are taught to apply new methods to old principles. They work upon the problem of tracks. They are told that while corn two feet high may have the same color as corn six feet high, the two stages of growth appear different to an airplane camera because of their texture.

Once in the field, the camouflage soldier learns how to conduct himself, how to handle his pack, how to march, take care of his feet, shoot, do kitchen police, and keep his pup tent dry in a rain. Then he begins to put his theoretical knowledge to practical application; for he promptly discovers that the camoufleur's activity concerns more than devising a sniper's veil which will not tangle in the bolt of a rifle, or dazzle painting a tank. Combat camouflage, he finds, has much to do with field artillery, with infantry, and its machine guns, as well as trench mortars and anti-tank guns. In addition there is concealment of weapons, observation and command posts and various headquarters.

In the completion of all these varied duties, the camouflage soldier comes to the conclusion that what is most needed in prescribing concealment is common sense coupled with training and judgment of the visual aspects of the terrain; that there is a time to camouflage and a time to abstain from camouflaging. It is easy to design a sniper's suit which will hide a man in a clump of bushes. No suit will hide a soldier in a wheat field. It is possible to hide a battalion of artillery in such terrain as we find along the eastern seaboard. It is impossible to hide that same artillery in the prairies of the West. The first time the camouflage soldier tries to induce the personnel of a tired battery of

artillery to set up their flat tops at night before they start digging in their guns, he grasps the fact that camouflage must be kept practical and simple to men in a state of mind which leads them to regard a pick and shovel as complicated tools.

Also the camouflage soldier is taught the lesson that reducing visibility at the front requires the coördination of many details, the unceasing enforcement of camouflage discipline, and the constant maintenance of construction. Roads must not be allowed to end, paths must not be permitted to widen and trucks must not turn around in front of positions. So the camouflage soldier supervises those that drive stakes and wire paths that

men who are interested in this field. In camouflage battalions, the Commanding Officer may request the Adjutant General for the authorization to enlist a man with the necessary background for service with a Camouflage Battalion.

This lecture is also published to relieve the pressure on the Office of the Chief of Engineers where hundreds of men flock for information on camouflage and various other agencies. A typical example is John Doe who receives a classification from his Draft Board which is 1A. He becomes hysterical and immediately packs his bags and rushes off to Washington to see if he can't wrangle a commission from the War Department.



THE "FLAT-TOP" beneath which a battery of field artillery, as well as traces of gun blasts, can be completely camouflaged from aerial observation is hand woven of the Osnaburg shown being dyed on page 10. Note similarity of texture of this artificial surface and the forest floor.

are to regulate traffic circulation. He reports trucks that halt in the wrong place. He sees to the erection of blast mark entanglements. He deals with the problem of keeping the fresh earth of a new artillery emplacement and its ammunition out of sight. He learns how to tighten wire supports under concealing nets. He discovers that road screening will blow down if there are not enough holes in it. He learns that camouflage begins when a position is reconnoitered and ends only when the position is abandoned, that proper choice of position is fifty percent of the problem, discipline twenty-five percent, good erection fifteen percent and adequate material ten percent.

Another purpose here is to place on tap a good number of

Consequently the office of Col. Homer Saint-Gaudens is always occupied by applicants. In most cases they are advised to contact one of several camouflage battalions. With a thorough understanding of how the Army operates, it is felt that such trips and telephone calls to Washington can be eliminated.

CAMOUFLAGE IN THE FIELD

In the winter of 1939-40 an exercise held at Fort Belvoir illustrated a problem often met at the front.

An Infantry Officer was told that he was in charge of a reserve group of Infantry heavy weapons. He was ordered to go on the military crest of a knoll and to develop a defensive posi-

tion about one thousand yards behind his front line, in the expectation of an attack.

The Officer requested a Camouflage Officer to advise him as to how to hide his men and material so that the enemy, who had command of the air, would not discover the presence of his group in advance and so that they would be unable to concentrate artillery fire on his defensive units when their support might be most needed.

After looking over the terrain, the Camouflage Officer advised that the position could not be hidden, as it was to be located in a freshly plowed field. If that field were disturbed in any way, the fact would be discovered at once. The Camouflage Officer suggested that the units be placed in a group of bushes at the edge of a rock quarry at the left of the position. Here the troops and material could well be hidden in the trees. In addition, by dropping down into the quarry, shelter from long range artillery fire would be available.

The Infantry Officer was unable to adopt the camouflage suggestions. If he should develop his position as suggested on the edge of the quarry, he could cover only half his objective.

The solution for the Infantry Officer was to dig in his positions where he had been ordered to go. While this work was in process, the Infantry Officer should report the problem to his superior officer. If his commander could revise his plans so as to approve the organization of the position along the edge of

the quarry, then the digging for the original installation would develop into a formidable dummy. If the shift were not possible, the Infantry Officer would dig where he was told and accept the consequences. "The mission prevails."

It is interesting to note that this procedure conforms with the accepted German practice where "Effectiveness takes priority over cover." Next, "Provision of camouflage for machine gun emplacements, observation posts and accompanying weapons has priority. Construction of obstacles and splinter-proof covers for observation posts and machine gun emplacements is then undertaken."

To carry out these activities, Engineer camouflage troops are organized into battalions which furnish technical advice in the matters of camouflage fabrication and distribute camouflage material. The actual erection of camouflage is not normally the duty of camouflage troops.

Eventually, therefore, when a large theater of operations is set up, there will be established back of the lines a General Headquarters Camouflage Battalion which will care for the concealment needs of the communication zone. Included in the battalion will be a shop company assisted by a number of civilian employees and furnished with service trucks. This unit will fabricate a large share of the material used at the front. It will manufacture fish nets, garlands and wire sets properly garnished. It will concern itself either with commercial articles

ANTI-TANK gun and its crew concealed from aerial observation by the use of another type of flat-top. In the remarkable photograph on cover showing camouflaging of an anti-aircraft battery, ammunition, and men operating it, we see how leafy shadows play the part of battle dress.





PRACTICABILITY and ease of transport, two essentials for camouflage, are illustrated in this drop net which can be thrown over a stationary truck, obliterating it in no time from the bombardier's view. Observe irregular garland patterns which catch light much as branches do.

or it may improvise machinery for paint grinders, sprayers, mixers, sewing machines, and the like.

In addition to the General Headquarters Camouflage Battalion, a Battalion of Camouflage troops will be provided for each Field Army. This Army Battalion will consist of a Headquarters Company and four companies whose tasks will have to do with forward operations.

The Headquarters Company of this battalion will be concerned with the administration of the battalion and the camouflage of rear area centers such as railroad artillery and supply dumps.

Each of the four working camouflage companies will be attached to an Army Corps. These companies in turn will be divided into four platoons. These platoons are the basic operation units. One may be detailed to supervise the needs of a division. The area covered may vary from ten to fifty square miles, depending upon the road net and the military concentration of installations. When that division is relieved from the area, the platoon will serve the relieving division.

CAMOUFLAGE BEHIND THE LINES

Static or rear area camouflage is a novelty of this war developed to defeat the mission of the attacking bombing plane. Rear area camouflage therefore differs from field camouflage, since with field camouflage, concealment must be absolute from the camera, while with static camouflage the problem is to confuse the appearance of an object from the eyes of the bombardier seeking to make a direct bomb hit. The enemy already has learned where the rear area object is located on the map, but as enemy bombing is mostly visual the bombardier can hit only what he can see. Sighting, therefore, has a prime influence on the problem. Camouflage can make it most difficult for a bomber to injure a plant in the suburbs west of

a middle western city. Camouflage cannot diminish the visibility of certain steel mills located at intersections of bridges, boulevards, railroad tracks, and rivers.

Camouflage would be possible, though foolish, to apply to a plant in the midst of a New England industrial center. In all cases the layout should be suited to the terrain, not the terrain to the layout.

A vital military center may be bombed by hedge-hopping bombers, area bombers, or specific-target dive-bombers. In any case, since the bombardier knows the ground only from a map, his estimation of the exact whereabouts is vague. Camouflage is of little avail against the hedge-hopping airplane. For the other categories, area bombing is an expensive major effort, difficult to carry out at a great distance. Specific-target bombing means the bombardier must pick up the target at a distance of ten miles, adjust his sight at five miles and release his bomb at three miles. He can run a straight level course for not much more than thirty seconds. He is cold and needs oxygen. He is three miles up in the air, from which point even an extensive target appears no bigger than a postage stamp. Consequently, if that target can be made invisible or blurred from oblique observation, he will overrun it on his initial try, his danger from hostile fire will be increased, his efficiency diminished and camouflage will have accomplished a mission.

To deal with the basic eccentricities of both field and static camouflage, technical experimentation is carried on by about ten officers and assistants of the Camouflage Section of the Engineer Board at Fort Belvoir, Virginia, which in turn is under supervision of the Office of the Chief of Engineers. For this development, the Board has at its disposal a small group of enlisted men.

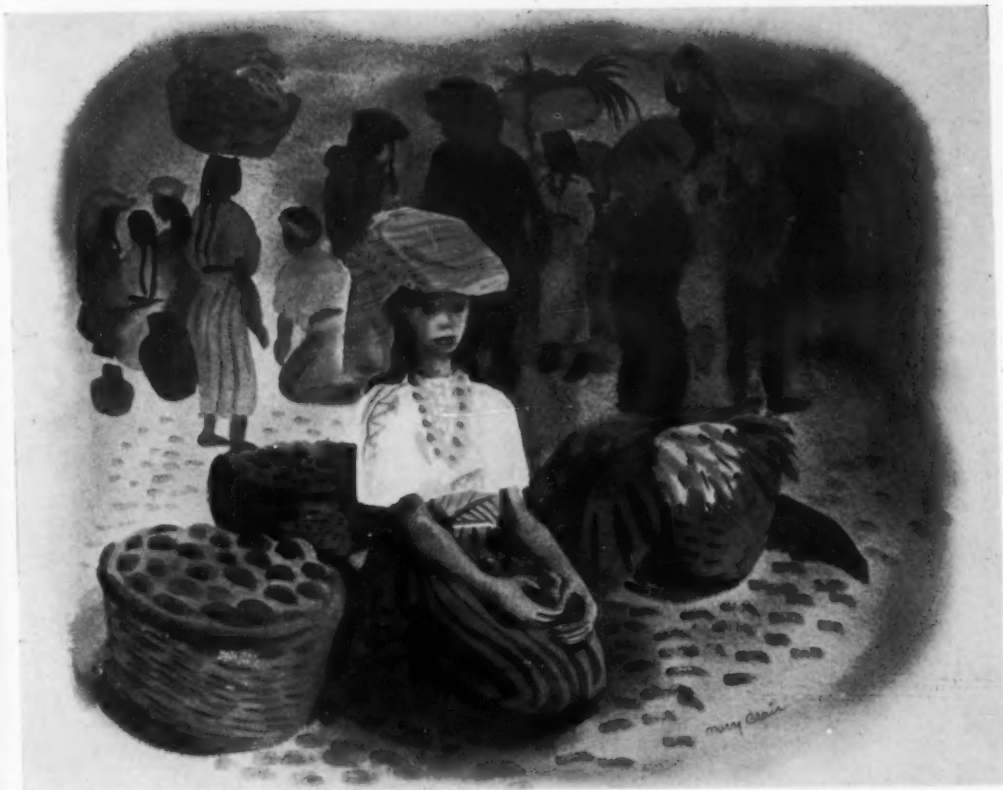
The camouflage problems that face this section of the Board are concerned both with the obscur- (Continued on page 32)

DEPARTURES FROM THE PRIMITIVE PATTERN

IN THE provinces, away from the British influences of Boston, Philadelphia, and New York, American painting first achieved an individuality of its own in the Colonial and early Federal periods. The true fiber of our nation is in such pictures. Some eighty of them, never before shown in New York City, have been lent to the Whitney Museum's benefit exhibition for the war front work of the American Field Service by Herrel George Thomas and J. Stuart Halladay, the latter a Field Service veteran of the First World War.

This indigenous art, largely anonymous, is the work of professionals, itinerants, sign and coach painters. Sometimes they traveled from town to town to limn the faces of the leading citizens as did the painter of "The Colden Family of Coldenham, N. Y.," circa 1770, one of the rare group pictures (below). Others stayed where they were to paint the crisp landscape of the American countryside or to set down on their canvases such romantic dreams of rich and distant places as the anonymous "Exotic Landscape," circa 1830 (right). Both examples illustrated belong to the least hackneyed type of this now fashionable art form.





PRIZES ALONG THE PACIFIC: THREE WEST COAST SHOWS

PRIZE - WINNERS: at Los Angeles, Mary Blair's "Guatemalan Market" (above); at Seattle, Kenn Glenn's "Barrage Balloon" (right); at San Francisco, Leah Hamilton's "View from the Hill" (below).



PACIFIC coast artists, in three of the West Coast's leading annual exhibitions at Los Angeles, San Francisco, and Seattle, account well for themselves. Despite the fact that war conditions to some extent limited the entries and war work claimed some of the headliners, no lack of interesting material was revealed, results compared favorably with other years.

Most specialized of the three showings was that of the California Watercolor So-



ciety at the Los Angeles County Museum. Spruce as usual was the work of the local painters and their invited Eastern guests, 110 in all. Here top honors (\$200 in War Bonds) went to Californian Dan Lutz with invitees Burchfield and Feininger sharing the second award, the latter for his sensitive and expressive *San Francisco*. An Award of Merit went to George Post's telling *Carrier Construction*; Bob Holdeman and Mary Blair were other winners.

At San Francisco's Museum of Art
(Continued on page 33)

JOHN FLANNAGAN: RETURN TO THE ROCK

Less than a year after his untimely suicide John B. Flannagan, the North Dakota-born sculptor, is now enjoying on the one hand a show at the Museum of Modern Art, on the other the publication of his letters by his former dealer, Curt Valentin. Dr. W. R. Valentiner's introduction to this book, published in part herewith, deals with the artist's fatal pursuit of the elements which caused his suffering but out of which he shaped the organic forms of his art.

BY W. R. VALENTINER

ONE of the charms of Flannagan's art is its intimate connection with nature. Sculpture is generally an art of city people. Its greatest aim in the nineteenth century was the monument in the park, street or public building, expressing the hero worship of an individualistic age. Flannagan's art shows his belief that the era of individualism has passed, that the revival of the human race can come only from a new return to nature. We think at once of a related movement in France as expressed in the poetry of Francis Jammes and Jean Giono, in the sculpture of Maillol and Despiau. But this new start was nothing

decisive; it helped only the few isolated ones who excluded themselves from the mass movement, the striving force of our time, without whom no new conception of life can succeed.

In Flannagan's art, man is no more the hero of the world. He has become modest and small if he makes any appearance at all. The poorest creature of the fields, the frog, the snake, the grasshopper, are as important to Flannagan as man. The portrait, for which he felt the times have gone forever, does not mean anything to him. It is true there exists a small bronze bust of his little daughter, but it could be any child and



FUNDAMENTALS for Flannagan were beginnings of life, germs of ideas expressed in primitive nature forms. "Triumph of the Egg I" is from the Museum's own collection.



"HEAD," 1932-33, lent by Mrs. Grace Flannagan to her husband's retrospective show at the Museum of Modern Art.

it is, besides, only a distant recollection. It was done when the child was ten, but it represents her at the age of four or five, when she was taken away from him after the divorce from his first wife. It is like all his human figures, a dream or a symbol of what has been or what may come. It is an infinitely small part of nature still enfolded in her lap, like the "little creatures" which emerged from his stones in undecided shapes.

We learn anew by seeing nature through the eyes of the sculptor who has an instinctive notion of her aims and of the development of her consecutive formations. He wanders with us through hills and valleys in search of beautiful stones of strange shapes. Like Leonardo da Vinci who looked for suggestions for paintings in the time-worn walls of Florence, so Flannagan finds in these stones hidden images of animal and man, either full of terror or full of tender beauty. He brings them back to life, scarcely changing the shape of the stone or its surface.

He teaches us one of the fundamentals in understanding sculpture, the development of the sense of touch, which we have almost forgotten to use in connection with sculpture. For how could the sense of touch be developed in front of the large mechanically executed monuments whose empty pomp seeks to overpower our intellect instead of appealing to our emotion? We can take Flannagan's sculptures in our hands, feel their surface like that of rich and carefully wrought prehistoric implements, and enjoy their

trembling organism to which the sensitive hand of the artist has given the warmth of life. Of abstract circular design Flannagan once said, "The movement is both peripheral and centrifugal, vitalized by that perfect design pattern, the circle, fitting symbol of eternity."

But there are other shapes, spheroids, rhomboids and irregularly elongated forms with rounded edges, from which all kinds of creatures develop, monkeys, sheep, goats, pelicans, dragons, and others. The heavy slab of bluestone that later became *Jonah and the Whale*, the artist found and carried home simply because of its provocative silhouette. Two years later he discovered that it was fitted for the Whale. He needed only to accentuate

goat from the block of silver-shaded Blessington granite, whose gray tones match the high spiral horns of aluminum.

In his earlier period, Flannagan follows a tradition which places the volume of sculpture mountainlike upon the ground. The composition of *Mother and Child* in the Fogg Art Museum resembles the form of a pyramid, the one of the *Mountain Goat* in the Metropolitan Museum the shape of a sharp pointed peak. But in his later work the artist avoids an obvious connection with the ground. His stone pieces can be placed flat or upright. When they are standing, they are not grounded on a broad base, but balanced loosely on a round curve like *Jonah and the Whale*, the *Pelican*, the *Monkey*, the *Bird with Young*, and many others. They increase from a narrow base to a broadly swelling center, narrowing again at the top. They have the shape of a balloon rising into the air and, indeed, their aim is to be detached from the earth.

The artist follows to some degree the same tendency as the modern masters of abstraction who develop an art of geometric objects suspended and moving in space. But though he experimented with purely abstract forms, his sense of poetry, characteristic of his Irish temperament, did not let him forego the pleasure of suggesting real experiences or fanciful dreams in his sculptures.

Like the art of some of the best American painters, such as Ryder, Marin, Morris Graves, the sculpture of Flannagan stands outside the main current of American life. It is not an expression of the overpowering force of that current, but a reaction against it. In fear of being crushed by it, the sensitive artist stands at the quiet borders of the wild stream, letting it pass by ineffectively, while his eyes are directed towards an imaginative world of dreams and revelations. His art is therefore modest, introspective and poetical. He disdains the obviously monumental which has affected even better sculptors than those who carved the mountain-sized portrait heads of statesmen, typical products of an era of exaggerated individualism. What Flannagan's art produced is not directed towards history but towards elementary nature. It is the mystic voice of a prophet of the future emerging from the masses and disappearing again as quietly as it came after it has spoken its message, that man should not praise himself, but kneel in adoration for the vastness of the creation.



"NUDE," an ideal sculptor's drawing, simple, free of non-essentials.

the outlines and to mark in the center the form of the crouching Jonah.

Nature itself with all the richness of its crystalline forms and colors is still alive in the variety of material Flannagan uses without destroying its skin. First he worked solely with wood, but there was not enough resistance in it for what he felt was a "deadly facility" and it was abandoned for his satisfaction in fighting the stubbornness of limestone, alabaster, onyx, marble, quartz, sandstone, and most of all the oldest and one of the hardest of all stones, granite. He does not smooth his stone to a shiny surface but lets us enjoy the shimmering reflections of crystals placed in different angles in the multicolored rock. How beautifully the enchanting form of a young woman's face emerges from the rose-colored granite, or the towering shape of a mountain

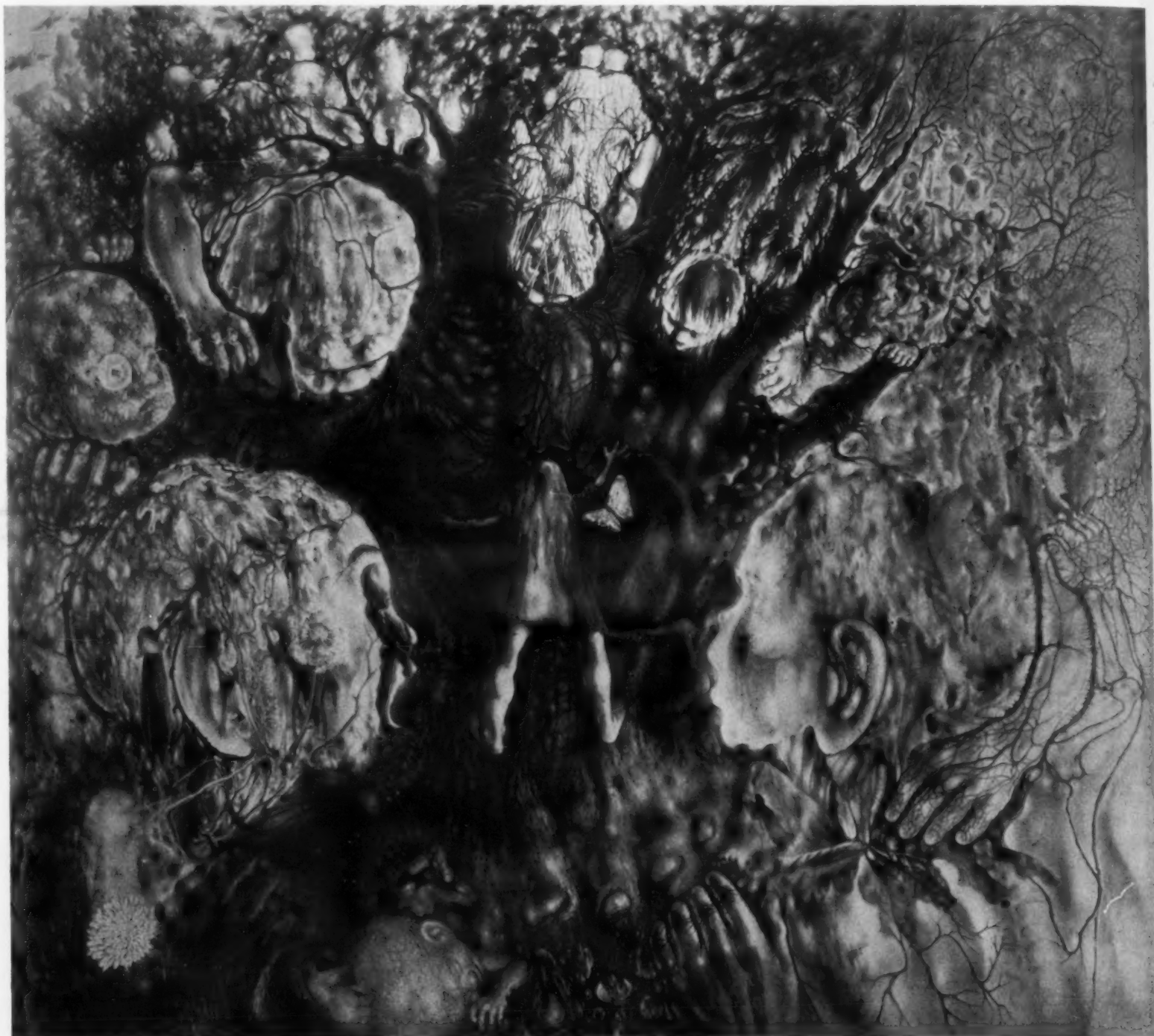


IN FIELD STONE and bronze: "Brass Tail Monkey," 1933, lent by the Weyhe Gallery.

"WOMAN AND CHILD" done in Ireland in 1932-33, lent by Vassar College Gallery.



TCHELITCHEW HIDES AND YOU SEEK



FROM THE new-born child to the folded hands of winter, "Hide and Seek" tells of the passage of time. Moving clockwise from lower left we pass through spring's buds and moisture, the flowery season, ripe grain of summer at high noon, the fiery break-up of the year that ends in snow.

THE only moments that matter are when the experience before you crowds all else out, and one of them is Pavel Tchelitchew's *Hide and Seek* whose seven-foot-across canvas is the culmination of his retrospective exhibition at the Museum of Modern Art. After you have traversed the incredible lands of fancy to which this Russian weaver of the supernatural into the natural takes you through the stages of his career, you still have the best awaiting you. It is a poem to the movement and flow of life in nature such as artists have not occupied themselves with since the Renaissance. That its form is visual, not verbal, makes its substance more penetrating and infinitely more subtle.

This being in no sense a review of Tchelitchew's entire art, for I feel that was done for the readers of this magazine well

in advance by Rosamund Frost's article last April, I shall try to concern myself here with the big picture alone. In this instance such concentration is merited not only by size and choice, but also by the fact that we are dealing with what the artist calls his major work to date, a summing-up so to say, on which he has been painting for three years with some six years of prior preparation in thought and drawing. That in itself is a rare if not unique procedure for a modern painter. It has, of course, been the basis for the wellnigh limitless wealth of infinite constituents that make up the yet integral whole of *Hide and Seek*. Without the hundreds of preparatory sketches, watercolors and even trial oils, the complete picture could not any more have come to be than Leonardo da Vinci's *Virgin of the Rocks* without the author's (Continued on page 33)



THE "HEAD OF SPRING" FROM TCHELITCHEW'S "HIDE AND SEEK"

One of the nine principal heads (not counting hundreds of secondary images) which make up the Russian artist's chef-d'oeuvre of 1942 (see reproduction in full opposite) this head of Spring is one of the most astonishing pieces of painting, draftsmanship, and evocation in all of modern art. Here Tchellitchew's double imagery reaches deep into space, praises the seasons, records the terrors of childhood in a fiery web of branches, blood vessels, buds, and pre-natal forms which, seen one through the other, suggest the trembling immateriality of a drop of water. "Hide and Seek," which measures 78½ by 84¾ inches, has just been purchased for the permanent collection of the Museum of Modern Art.

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page 33)

TWO GREAT BRONZES; TWO STYLES; TWO TE

LESS than a century apart in date, though the one represents the culmination of the Gothic liturgical manner, concept, and technique, the other a highly refined profane product of the Italianate Renaissance in France, are two bronze water vessels, each distinguished in its class among museum treasures, that have recently come to the Boston Museum of Fine Arts from the Clarence Mackay Collection. Though bronze casting has for the present been suspended, they are examples from which living sculptors have much to learn.

The mediaeval work is a North German baptismal font dated 1483 and signed by Goteke Klinghe, member of a famed family of founders. It was once the property of an eighteenth century Duke of Marlborough, ancestor of Winston Churchill. Relief casting in bronze, an art introduced to the West from Byzantium and revived by Charlemagne, became the characteristic mediaeval artistic expression of the Low Countries and Saxony in Romanesque times and bronze objects were exported from this region to many parts of Europe. Boston's new font recalls in form and technique earlier bronzes of Hildesheim and Liège, but the realistic, bourgeois treatment of the small, almost full-round figures forming the supports and of the Apostles and Crucifixion enriching the basin proper in low relief, speak for the late Gothic in Germany, are far removed from the aspiring impersonality of earlier mediaeval styles. This type,



RELIEF CASTING in solid bronze, probably with a piece mold, was the mediaeval method of Goteke Klinghe who made this North German late Gothic baptismal font in 1483. Details were worked up with a cold chisel after casting. The basin, ten feet in circumference, was designed both for immersion and the pouring on of water.

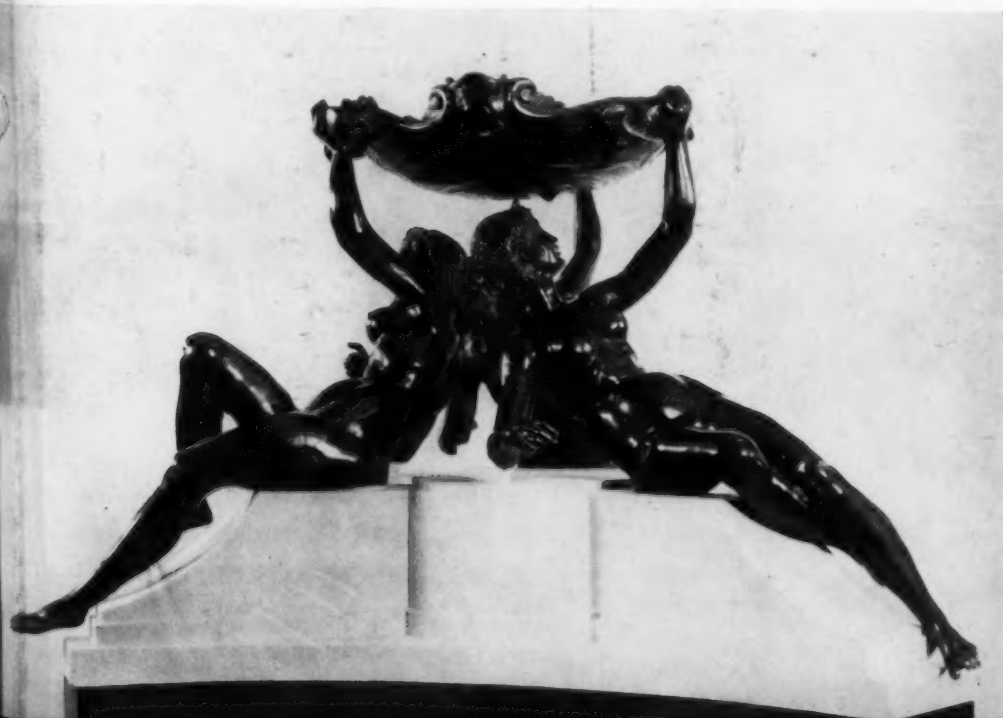


WONTECHNIQUES

designed both for immersion and the pouring on of water in infant baptism, comes after more than a thousand years of development in baptismal vessels. Alone the Cluny Museum in Paris possesses another, and more primitive, font of this type.

Almost jewel-like in character is the second voluptuously rich piece, a small French sixteenth century fountain once attributed to Goujon and now supposed to be by Germain Pilon with whose best work Dr. Georg Swarzenski compares it favorably. From the Italianate School of Fontainebleau dominated by the painter Primaticcio, it also reveals, in the elongation of the graceful nymph figures and in the delicacy of the treatment of the details, the impact of Cellini who spent some years at this court. Michelangelesque composition is reflected in the daring and remarkably free arabesque of the lithely modeled figures, but the richness, the proportions, the small scale of the whole, the precision of finish and the handsome, reserved decorative embellishments are closer to the work of Cellini than to that of Michelangelo's followers. Only forty-seven inches wide, the size enhances the impression of preciousness.

The composition is divided into three equal parts by the extended limbs of the figures, and is so skillfully contrived as to be pleasing from all angles. In all probability the figures were originally seated on naturalistic rocks in a large basin. The stream of water was ingeniously passed through the base of the spine of each figure, through the body and out through the one upraised arm of each nymph to fall back into the shell. The other hands originally held attributes now unfortunately lost.



BRONZE CASTING IN THE ROUND by the lost wax method was perfected by Renaissance Italians, adopted by the French. Attributed to Germain Pilon is this ravishing sixteenth century fountain (34 inches high by 47 inches wide), revealing the influence of Cellini both in the elongated proportions of the figures and in the precision of delicate detail. Both this piece and the one on the opposite page were acquired by the Boston Museum of Fine Arts from the Clarence Mackay Collection.



CHAGALL'S BACKDROP FOR THE FINAL ACT OF "ALEKO"

Triumph of a Fall ballet season, "Aleko," based on Pushkin's poem "The Gypsies," also reinforced the reputation of Chagall as one of our great modern scenic artists. Half sentimental, half jocular, Chagall has always been a master of disproportionate surprises, but it needed the breadth of the

Metropolitan Opera House to give full impact to his monstrous dream horse and chandelier over the sleeping town which make the setting for Aleko's hallucinations of madness. This and other décor sketches are included in the current Chagall exhibition (reviewed on the opposite page).

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THE PASSING SHOWS

AS AN artist who depicts terror, Marc Chagall is preferable to the artist who depicts softness and love. The amenities of peace make him somewhat fuzzy. The Matisse Gallery shows Chagall off best as a recorder of disasters. See his *War: The Escape*, a green gouache-pastel lit up by orange fire. See the huge oil, *Revolution*, where topsyturvydom is appropriately triumphant. The man is a fantasist and better when working someone else's mold, as witness his sketches for the ballet *Aleko*, based on Pushkin. (Prices not quoted.)

Yet a more peaceful Chagall reigns at the Lilienfeld Galleries. The oils-and-gouaches, *From the Country* and *Red Flowers*, and the watercolor *Landscape Through Windows* are less imaginative but refreshing. Lilienfeld does not hang a Chagall solo, but exposes at least three glowing Vlamincks which show that the latter's canvases have more substantiality and sophisticated color—watch those browns sing against greens, those purples against reds and whites—than a truckful of pictures. Monet is here, too, with a purple, green, and yellow *Santa Maria della Salute* of 1908, closely imitated as to palette by Allen Tucker seven years later. Laurencin, more intense with the color red than usual, Renoir, and Souverbie are others. (Prices from \$300 to \$9,000.)

These masters of French art jibe well with those slightly older ones seen in a show of this title at the French Art Galleries. Here are the cathedral at Mantes, one of three Corots; four Manet masterpieces, especially *Bâteaux abondant Berck*; Monet's cliff at Etretat, like a great

chunk of cut salmon; Pissarro's *Crystal Palace*; and Sisley's *Bank of the Loing* and *Station at Meudon*, two marvelous pictures. (Prices not quoted.)

Add to these the Koetser Gallery's collection of French paintings—where Cézanne, Derain, Van Gogh, Matisse, and Modigliani join the galaxy—and you have a choice selection of the scene. Highlighting this latter show are Matisse's *House in Toulouse* and Van Gogh's *Dutch Peasant Woman*, an early effort from each master. (Paintings are privately owned and not for sale.)

TWO years ago the Dressmakers Union established an art school for the entertainment and instruction of its members. Now the first painting show of Local 22 of the ILGWU goes on for the benefit of China Relief at the Ferargil Galleries. Whoever the teachers were, they deserve the first round of applause. Even supposing that pressers, pinkers, and sample-makers have more artistic talent than other social groups, the competent direction of this talent accounts for at least half the result. Hardly a pupil but shows admirable fundamentals of design under an enviable freedom and freshness.

The shop plays an important part in the subject matter. Far from trying to get away from them, the majority take a pleasurable interest in the scenes of their life's toil. Miriam Denker sees the diagonal work bench, the typical faces and postures with extraordinary zest. Lucille Lane makes a delightful group out of a *Finishers' Table*. In Ilyana Singer's *The Model* the final creation is regarded with proper pride and enthusiasm.



MARGUERITE CARDONA: "Lunch Hour Chess." In the Ferargil Labor show, it won for its author an Academy scholarship.



GEORGE BELLOW'S: "The Teamster," painted in Camden, Maine, in 1916, included in Allison's current Bellows exhibition.

We liked almost everything of Helen Saltzman's and particularly the way she handled figures in the gloomy under-spaces of the El. Both for China and in support of an experimental social venture, the public should be urged to buy at this show. It will get no lead nickels for its money. (Prices from \$15 to \$150.)

THE Kleemann Galleries have mounted a fine exhibition of Homer Martin oils and watercolors representing the most important periods of this romantic. After the 'sixties Martin developed rapidly as a poet painter. His visits to Honfleur helped and by the time, in 1895, when, half-blind through cataract, he could barely see the canvas, he was a full-fledged harmonist. In his way he was as romantic as Gainsborough. If his is perhaps not the most subtle range of values in the world, here nevertheless is the true landscapist, creator of a sense of air, light, and space, and marvelously restful and poetic composition. (Prices: \$350-\$2,000.)

It is interesting to compare him with Bellows, who did as much, almost, as Henri and Sloan to arouse our painters to what was around them in the shape of American mores. Bellows finds little that is romantic in the Old World sense of the word, until he goes indoors and then, in many a portrait, such as the *Peter B. Olney* in the current H. V. Allison Bellows show, he delivered himself of masterpieces, the more so because he left modeling flat and lighting garish. In outdoor subjects, however, his work had incisive awareness of time of day and character of place, as you see in *Shore House*, an early product, of 1911. Martin is nineteenth century America; Bellows is twentieth century, and still going strong. (Prices: \$1,500-\$15,000.)

THERE was nothing fumbling or experimental about the canvases which hung during October at the Milch galleries. All were painted by artists at ease before a favorite and tried subject. In good form were Francis Speight, in a somberer valleyscape; Laufman, more fiery green than ever; Pittman, whose through-the-window world looked particularly tantalizing; Edith Blum, whose flesh painting really makes you aware of warm blood flow under young skin. Kroll's *Young Musician* gives away one of his pet tricks: look closely and you will see the narrow red and blue outlines to hand and décolleté which make for the stereopticon effects he prizes. Etnier's picture, probably his last in a long time, since he is now in the Navy, carried his glassy surface to a rather questionable stage of high gloss. (Prices from \$250 to \$3,500.)

FINE painters, Frederick S. Franck and Joseph Floch, from Limburg and France, respectively, are exhibiting, the one at Contemporary Arts, the other at the Associated American. Lubricated and sped as they often are by common gasoline as a medium, Dr. Franck's pigments build up sensitive and interesting compositions. The Pittsburgh landscape, which reminds him of his native Limburg, has furnished rich harvest to his brushes. He paints with a vernal freshness. Incidentally, Dr. Franck makes up for his use of gas in art by owning a Baby Austin type of car, 46 miles to the gallon, which conveys him to his painting pastures. (Prices: \$45-\$200.)

Joseph Floch appears to have much more dreaminess. Those paintings, comprising about half of his show, which he did in Europe, have a flatness of plane, a grey-blueness, as of Redon. The portraits among



THOMAS CRAIG: "Room Number 18." Rehn Galleries.

them are well drawn, heads large, while foreshortening down to the feet is frequent. The oils in the American half are no less sensitive, especially as to light and color, but are foursquare as to subject matter. (Prices: \$100-\$1,000.)

TWO of the very best of the younger Californians, Dong Kingman and Tom Craig, are each in first one man New York shows. The forte of each is watercolor, though there are ten oils by Craig at Rehn's, and some of them prove that when he was in Savannah with Alexander Brook the latter had some influence on him. Kingman at the Midtown Galleries shows watercolors entirely, (prices: \$100-\$200). Trained in China, he has that brushstroke which is so close to literal calligraphy. Kingman is imaginative, too, whether in *Passing Locomotive* he makes you much more grimly aware of the steeliness of tracks than Edward Hopper does or whether he shows the fog coming in over San Francisco while a black train moves among velvet green lands. Tom Craig has not this imaginative sweep. His talent lies rather in making purses out of sows' ears. Humdrum places—a freight track with a bus crossing it, a Mexican border garage, a glimpse of snowy Nevadan peaks from some mean little houses—come alive then. Craig is a refined composer rather than an outstanding innovator, but he manipulates paint beautifully. (Prices: \$100-\$1,000.)

SURREALISM is a word which, like Communism, has lost its terrors for the average person today. It may not be every man's medicine, but by and large we admit its right to exist and admire its accomplishments. Therefore to campaign for Surrealism via the shocking technique is to turn back the clock by nearly twenty years. Certainly in New York City there have been enough avant-garde shows to per-

suaude the gallery-goer that great pictures like Picasso's *Femmes au bord de la mer* or Chagall's *A la Russie* don't have to be snarled up in publicity and sixteen miles of string to get themselves looked at. We refer to the current exhibition at the Coördinating Council of French Relief Societies in the *ancienne maison* Whitelaw Reid on Madison Avenue, with a cross reference to Peggy Guggenheim's newly opened "Art of This Century" installation on West 57th Street.

Both shows contain admirable works though the first-mentioned is tied up with what appears to us inexcusable *chichi* for a warring world, including a catalogue as dated and stale as the bisquit samples Chirico was painting in the early 20s. Once again Victorianisms, double exposure photographs, and the art of the insane is trotted out. What on the

en foolery thrown in for plain amusement value. (Pictures in the opening show not for sale.)

WHISTLER and Rembrandt do and do not go together. It is a fact that the younger man did do some later etchings in Belgium and Holland which are similar to Rembrandt's spare landscapes, especially when the burr of the dry point has worn. But the two are far apart in general aims and sense of composition. The McDonald Gallery, in its hanging of Whistler lithographs, some of which can be seen nowhere else, shows quite a few of the figure pieces—*Maud Franklin Seated*, *The Balcony*, and also the lithotint *The Thames*, of 1896. These are fine things, but hardly the greatest Whistler lithographs, and the advance in substance over him made by Rembrandt is all the more



ANTONIO ALVAREZ: "Landscape with Dead," variation on a recurrent theme seen in this Mexican's show at the Wakefield Gallery.

strength of the pictures alone should have been exciting has been turned into something stuffy. Encouraging note for those who still believe that Surrealism must give offense to the bourgeoisie at all costs: while we were in the exhibition a lady and her umbrella successfully tangled with some of those sixteen miles of string.

Frederick J. Kiesler is responsible for the Guggenheim *mise-en-scène* and a grand time he had of it. Obviously too much has been crammed into limited space but many of the ideas are effective, such as the apparent suspension of pictures in thin air which is so well suited to the early Cubist Picassos, or the fixed "easels" to facilitate looking at albums and prints. Here you will see works of historical interest like those of Metzinger and Delaunay, a complete record of Duchamp, and a collection of outstanding Ernsts. Best of all the atmosphere is that of a workshop with a little witch's kitch-

marked. Nevertheless, Whistler had his following, for what influence he had over McBey, Cameron, and others is shown by specimens, like McBey's *Molo*, on an opposing wall. (Prices not quoted.)

TWO authentic personalities have entered the mid-Fall scene: Nierendorf's Nevelson and Alvarez, the Mexican find of the Wakefield Galleries. Nevelson, who is a she and from Maine of all places, does sculptures some of which resembles three-dimensional Klees. Others are floating figures with adjustable parts successfully demonstrating motion in space. Duck, best of the animal pieces, could compete with some of the finest primitive art. (Prices \$250 to \$500.)

Alvarez has exhibited in Mexico City but never here. His show is titled "The Day of the Dead"—our All Souls' day for which the Mexicans, with their real appetite for things macabre, gaily array them-

selves as skeletons and indulge in endless mourning processions. In the latter the rows of lamenting rebozowashed heads give Alvarez a chance to show off his country's heritage of superb color and massiveness. Nets, fringe, and other properties new to the Surrealist grab bag often tie the figure pieces together. Should you think this done in mere fun, look at Alvarez' drawings. Those terrible upturned throats could be from a hand that fits a knife. (Prices from \$40 to \$250.)

GOOD news is that the Artist's Gallery, a coöperative enterprise which has sponsored many a progressive talent, has moved from 13th Street to new quarters within easier striking distance. The opening October show on West 55th was a spirited affair at which, for entirely different reasons, the work of Houmère, Feiga Blumberg, and James Sterling stood out, the latter with tones and colors of a singular lushness. (Prices \$25 to \$1,000.) Martin Friedman, the present exhibitor, is a texture man who gives every picture surface its high spot (in a portrait the forehead or the cheeks) where the paint is piled and polished into great substance and solidity. Pictures like *Quarry* are convincing pieces of color and composition. In others Friedman, for all his Expressionist technique, runs the risk of being called a sentimentalist. (Prices from \$50 to \$400.)

Samuel Rothbort, who also figured in their October show group with one of his best, *The Lonesome Road*, solos at the Barzansky Galleries for the better part of November. An impressionist of sorts, he is at his best in oil when dealing with all over pattern and vibrant light. In portraits his conception inclines to be too loose to successfully define a personality. Best of all are the flopsy bouquets done in rain-clear watercolor. (Prices \$65 to \$400.) Watercolor again, is the medium for one of (Continued on page 32)



NEVELSON: "The Chase," plaster. At Karl Nierendorf's.

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery (and where to find ART NEWS' review of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Henry McBride—H. McB.
Melville Upton—M. U.

JOURNAL-AMERICAN
Margaret Breuninger—M. B.
WORLD-TELEGRAM
Emily Genauer—E. G.

ANDERSON, 460 Park (see ART NEWS, Oct. 15, p. 27)

... continues to work quietly and intelligently. These landscapes of Guatemala and the Southwest are well planned. The abruptly stopped receding furrows in her "Tullarosa Farm" constitute a nice bit of daring. Her "Edgartown Beach" shows growth and grasp in managing atmosphere. H. D.

... has evidently made good progress since her last show, and there is a more professional, workmanlike air about her work than formerly. Her compositions are well handled, and agreeably light in color. A mountain piece, "Champeo Ranch," is almost dramatic and has real force in it. C. B.

Her work has an air of sincerity that carries conviction and puts you in sympathetic touch with the simple subjects with which she deals. M. U.

... It would be most unfair to say that Mrs. Anderson has copied her teacher. She paints with greater sensitivity perhaps, with more of a feeling of atmosphere. E. G.

BAEKELAND, 60th St. (see ART NEWS, Oct. 15, p. 27)

The painter has ranged from Bruges and Auvergne to the upper Hudson River and brought back reports of frankly picturesque subjects treated in a primarily decorative manner. H. D.

Trees and woodland generally are among her favorite themes, but she is also interested in flowers ... seems to have begun by painting such scenes as her "Old Bridge in Bruges." But in her recent work she has progressed well beyond the simplicity of that subject. C. B.

... is a landscapist and flower painter and her best landscape is that of a cabin in the Adirondacks that confronts in the corridor, and her best flower piece is the one of "Poppies." This artist has painted much in France. C. B.

These are landscapes of the French countryside, and still-lives, painted in the conventional, impressionistic-academic manner, but with pleasing delicacy of brushwork and opalescence of color. E. G.

BERLANDINA, Bignea (see ART NEWS, this issue, p. 27)

... notable for their freedom and for their confidently broad brushwork. Her color is high, yet soft in tone, sensitively blended and harmonized. Subjects are sometimes curiously organized, but decorative elements can be swept into a fine and at the same time commandingly resourceful chord. E. A. J.

... has the same facility in expressing mood and pattern that Marie Laurencin had in her best days; but she is not so daintily feminine as that artist and uses her color more forcefully. It seems to us that Miss Berlandina overrides herself in being supremely clever, and might do something vastly better than she does with less display of verve. C. B.

... the artist is not one who takes nature as she and others find it, but transmutes it into something peculiarly her own. ... Painted throughout in large flat masses of positive color which contrive never to be garish they are accented by touches of black that give them an engagingly lively air. M. U.

Some of the pictures in the show, especially the still-lives are entirely individual. And in all the works one must admire the way in which she builds her compositions of tone rather than line, secures animation in her design through the placing of colors in balanced planes, and fills the compositions with a quality of brooding mystery. E. G.

BUZZELLI, Vendome (see ART NEWS, Oct. 15, p. 27)

... has been working too fast and voluminously. There is a monotony of dark, overcast color and in some of the papers it is difficult to decide which way figures are going. There is ability in this work but much of it is just plain sloppy. H. D.

... launches with gusto and feeling into an amazing variety of varied cataloging of New York City impressions and, discovering many lively subjects, makes an exhibition well worth seeing. ... Though some of the subjects stop over at the edges, many of them are quite admirable little things—full of mood and color. C. B.

One cannot get away from the impression that a somber mood bred of the present war situation broods over the series of New York city scenes. ... They deal with old familiar places that one associates in memory with the play of sunshine and cloud and patches of blue. But in these, there is a hint of light and blue in but one. Elsewhere grays rule. M. U.

... the best show he has presented in some time. Buzzelli paints New York. He uses dark papers frequently, splashing on his tempera in bold spots and broad planes. The effect is loose, disjointed, even a little sloppy, perhaps. But it's New York he gets, all right, with all its color, humor, and heart. E. G.

EVERGOOD, A.C.A. (see ART NEWS, Oct. 15, p. 27)

Evergood's expression seems often baffling. It is highly, but also very strangely, imaginative. His intent is by no means always clear. ... There appears nearly always a note of satire in Evergood's work, yet the point may be lost in conjecture. Sometimes his painting will seem just whimsically playful, again dead serious. E. A. J.

Some of his best works here are objective, even though they, like those more involved with the tense spirit of the times, are suffused with poetic feeling and imagination. And some of them are very impressive. ... Like other artists of more than a little genius—and we like Evergood immensely at his best—he is however pretty erratic. C. B.

... is one of the few of our artists who has attempted seriously to put in graphic form the significance of these grim days. His present exhibition is full of it. His canvas, "Turmoil," sums it all up for those who think and feel. ... There are other things, in which the spirit of satire rules. M. U.

In the latter group there are delicacy of line, sensitive tapestry-like juxtaposition of bright colors, a sad excellently sustained mood, animated design, and a poetic approach. The former are maudlin and obvious, full of grimacing toothy faces. They're far outnumbered, however, by pictures that are really good, and that mark a definite advance in the Evergood approach. E. G.

GILBERT, Carstairs (see ART NEWS, Oct. 15, p. 27)

... is a serious worker with a personal vision which is increasingly finding expression. His color is pleasing and there is lyricism in this work. A tendency to overemphasize his skies at the expense of his foreground and then force his foreground to compensate seems to me his gravest shortcoming. H. D.

... In the bulk of his work he fulfills his true mission, which is to paint with deft precision, to present the facts which he has been studying along the New England coast with a refined accuracy, a delicate feeling for form and for composition. When he exploits this vein he is altogether pleasing. R. C.

Trained observation, deft craftsmanship and a delicate appreciation of the qualities of things as they are ... the results are unfailingly expert and pleasing. They hark back to those blissful days when painting was a pleasure, when Freud was unheard of and the world did not seem most significantly represented by abstract fragments of itself. M. U.

HOOIJ, Pinacotheca (see ART NEWS, Oct. 15, p. 27)

... characterful portraits and some fantastic paintings in which Redonish Surrealism and a strange lingering influence of Dulac's illustrations seem to blend. Hooij can paint and as an illustrator of Grimm's fairy tales, for example, he should be excellent. A kind of mordant satire runs through much of this work. H. D.

... it is as slightly comic satires—satires of human frailties and the inadequacies of man's aspirations—that his pictures should doubtless be considered. At the same time he has his objective side, which he shows in his portraiture. These are more impressive than his fantasies. Much interested in plastic values, textures and colors. C. B.

He paints surfaces that are a flood of pearly color, opulently grained, full of the subtlest nuances of tone. With all this flowing color they put one in mind of the music of Debussy. And then suddenly there is a sharp interjection of bold, even bestial, figures. The contrast is both startling and effective. E. G.

KINGMAN, Midtown (see ART NEWS, this issue, p. 24)

... three veins are simultaneously evident—patterned landscape, with excellent control of washes; sheer fantasy, with a semi-abstract approach ... and challenging compositions ... swift, daring impressions, staccato in their economy of statement. A bold, experimental spirit is to be felt in all the work. H. D.

... watercolor comes naturally to him. He has picked up a few mannerisms, and accents his architecture with spotty touches that are not necessarily fundamental. But, generally speaking, he has nice flow and feeling in his work, and a dramatic sense of color and contrast. C. B.

... his Pacific Coast subjects, gathered about San Francisco, apparently show him at his best ... it is in these that he becomes the poet, is both western and Oriental with that exquisite color sense and unerring aptitude for the decorative that marked the old Chinese masters. M. U.

LARSSON, 460 Park (see ART NEWS, Oct. 15, p. 27)

... vigorous papers in which there is no fear of color. He is at his best in such highly simplified examples as the "Moonlight" with a chair strongly silhouetted in an open doorway, and "The Bridge" and "Florida Jungle"—the last named being more frankly, picturesquely decorative. H. D.

... show how well he paints—not with great originality but with much cleverness. Crisply fresh in style, his pictures may be recommended for their clear and incisive brushwork and coolly variable colors. Among the best are "Evening Light," "Florida Jungle," "Juan's Place" and "Mission Church." C. B.

He has a fine feeling for pattern and gets some beautifully decorative results out of the sparse vegetation and fantastic rock forms of that arid land. "Moonlight," "New Mexico" and "The Bridge" are typically pleasing examples. M. U.

... paints with greater flair and variety, sometimes, for instance, going in for lush tropical effects, sometimes shaving down his composition to sharp, linear pattern. E. G.

LEGER, Rosenberg & Buchholz (see ART NEWS, Oct. 15, p. 18)

... remarkable cohesiveness of the new designs, which besides are lucid and bold—perhaps too plangently assertive to delight some tastes, and too dependent, as to color, upon the primaries to appeal to those who prefer a subtler and more various range. But this is powerful work, candid and clear and uncompromising. E. A. J.

... large designs of primary color combinations, almost overwhelmingly direct and clear cut. In designing these pictures Leger turns from the rigid architecture of earlier compositions and weaves his patterns with rhythmical play and interplay of line and color. If there is any emotion in his work it is perceived in the passion with which he constructs order out of intricacy of form. C. B.

... is more robust than ever. In fact, for dynamics, no one can now approach Leger save Picasso. The pictures fill the rooms to the bursting point for even years ago one picture by Leger was always thought to be sufficient for a quite big room. But now imagine thirteen explosions of color in the one gallery! You cannot—so go see them. H. McB.

But for all the new fluidity in his painting, his increasing reliance on forms out of nature, his tendency now to model his shapes with tone and shadow instead of laying them flatly on canvas, he is still an intellectual abstractionist to whom the formal organization of a picture is everything, the emotional or spiritual content nothing. E. G.

MORGAN, Julien Levy (see ART NEWS, Oct. 15, p. 25)

... paints with expertness, fluency, taste; and she has developed a truly personal idiom. I thought the ambitious "Supplication" least rewarding, and found most pleasure in still-lives such as "Onions in Pine Branches," "Loaf of Bread" and "Olives." Hers is a genuine and expanding talent. E. A. J.

Everything is done up, however, very sensitively and with an out-of-focus softness of mood enveloping it, which lends a kind of gentle mystery to her observations. These effects are all very pleasant, not in the least sinister, and one respects the nuances of color and drawing as much as the remote and tremulous spirit that pervades them. C. B.

It is difficult to lay one's finger on the exact traits that have developed but there has been a great deal of development in this artist and some of it has been along the path that Eugene Berman treads. ... Her color is richer than before and more subtle. In addition the compositions are more instinctively and solidly put together. H. McB.

Her latest display reveals no dramatic change in technique or point of view. She still paints still-lives chiefly, and an occasional landscape, using somber colors, for the most part, used to create a wistful, romantic mood. Some of them, in fact, recall Picasso's blue period, a little. At any rate this is pleasing, nicely textured, personal work. E. G.

Process & Progress in Rembrandt's Etchings



CONTRASTS between Rembrandt's brilliant initial inspirations in first states of his etchings and the duller, reworked effects of later states are one aspect of the highly instructive current exhibition which the Kleemann Galleries call "Rembrandt Etchings, Some Comparisons." The point is clearly made by the illustrations of "The Flight Into Egypt, a Night Piece" on this page. One of the rarest of all his prints, the first state (above), signed and dated 1651, renders lamplight in terms of dazzling white and clear translucent shadows, can be identified by the slip stroke on the lip of St. Joseph. Here the artist is at his best, the fresh, virgin line carries enormous weight. Most of this is lost in the chiaroscuro of the fifth state (left) where the whole concept is changed, its impact slowed down. Like sculpture and much painting, prints can not stand excessive reworking. In some cases, as perhaps here, Rembrandt himself was not responsible for all the changes; a first state is almost always an authentic autograph work of the artist.

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Jane Berlandina: Stage Entrance

JANE BERLANDINA'S tiny toe-hold on the nineteenth century is her pass to a world a little grander, a little more theatrical than ours. This has stood her in good stead in her eminently successful stage ventures and, as background, it adds maturity to the paintings which have just been seen at the Bignou Gallery.

Berlandina's career has kept strict time with the century. In her study years in Nice she felt the impact of Matisse who regularly came to the school to draw from the class model. In her early Paris days she passed through a phase of complete abstraction only to recognize it as a study period for the eventual liberation of her brush. In the twenties she followed a trend back to the stage and to mural painting. Today she is on the track of an art in space in motion—an art of planes which successively came forward and recede, of colors that alternately nullify and enhance one another, an art as much 1942 as radio yet as personal as a signature.

Things began to happen to Jane Berlandina in 1925. She had been showing regularly at the Salon since her arrival in Paris but this was the year she met Dufy. It was the year she was commissioned to do a 2,000 square foot mural for the League of Nations grandstand at the Exposition des Arts Decoratifs, the first of many occasions on which she was to prove that a very small woman could competently cover a very large space. 1927 brought the kind of show which is termed an "artistic success," a

joint affair in which she shared the Nouvelle Essor Gallery with Marie Laurencin and Hermine David, both of them her seniors.

Through friends and invitations America had long since beckoned. In the fall of 1928 she crossed the ocean and by early '29 was closing a deal with Joseph Brummer for that rarest of favors, a one man show at his gal-

her to roll up her sleeves backstage and get down to the technical problems she loves in a San Francisco Opera Association production of *Pelléas* and the much-lauded *Rosenkavalier* for which she devised everything from costumes to lighting. Two of the canvases in her recent show are flashbacks to *Rosenkavalier* rehearsals. In 1939 she did the entire



THE SPACE illusion, induced by unexpected color and value, is seen in "Three Stand-ins," key picture of the Bignou show.

lery. As usual Brummer judged well and almost everything sold. These were, in a sense, ideal mantelpiece paintings: they had that Parisian trait of careful workmanship under surface lightness of which we in America were just becoming aware.

Jane Berlandina's return to the United States next year was in the company of an American husband, the architect Henry Howard. There were three years in New York and a successful return engagement at Brummer's before the couple left to establish themselves permanently on the West Coast. Since then a multitude of activities has kept her too busy to think about what Californians once called the "effete East" and as a result she now re-emerges on our scene a comparative stranger. This in spite of invitations to the Museum of Modern Art and the Corcoran, and sales to four museums.

Our easel painter is proud of being a member of the Scenic Artists' Union. This costly privilege allowed

her to roll up her sleeves backstage and get down to the technical problems she loves in a San Francisco Opera Association production of *Pelléas* and the much-lauded *Rosenkavalier* for which she devised everything from costumes to lighting. Two of the canvases in her recent show are flashbacks to *Rosenkavalier* rehearsals. In 1939 she did the entire

As might be expected Jane Berlandina's painting is thoroughly theatre-minded. Her figures live in a long shadowy backstage on the fringes of a piercing light. Generally they are people waiting, a little weary but excited too—the color takes care of that. In a canvas like the *Three Stand-ins* the pause takes place in a world colored chocolate and lemon and acid pink and pale turquoise. To Berlandina these are not just actors, they're anybody; don't we all spend half of our lives standing around waiting for cues? Their effect is emotional but, strangely, it has been arrived at by exact calculation. Let us see how.

In the first place Jane Berlandina



BERLANDINA, Jane, painter, stage designer. Daughter of Alfred and Edith Berlandina, born Nice, France, 1896. Studied Ecole des Beaux-Arts in Nice under Paul Audra where encountered Matisse. 1921 moved to Paris, began to show regularly at Salon of the Société Nationale des Beaux-Arts. 1925 was commissioned to do large mural for Exposition des Arts Decoratifs. Came to America 1928. One man shows Brummer Gallery 1929 and '31. Married 1929 to Henry Howard, architect. Since 1931 has lived San Francisco. Became American citizen 1934. 1938 began to do costumes and sets for productions of San Francisco Opera Association. 1939 executed murals for San Francisco Golden Gate International Exposition. West Coast shows with Courvoisier and Schaeffer Galleries. Paintings in Metropolitan Museum of Art, Seattle Museum, San Francisco Museum of Art, California Palace of the Legion of Honor, and many private collections.

composes mathematically, literally by the aid of arithmetic. Then she knows what colors can do to each other. Put scarlet next to dull magenta, pit a lime green against mauve and electric blue, same value, same strength, and see how first one color then the other will jump forward, how the shapes change as you examine them. Stunts like these (which make for bad reproduction in black and white) give unlimited movement to her pictures. Where a sharp dissonance threatens to break up a composition she maintains unity by forms that seem to clasp each other, by color carried over into a neighboring color. Gusty and effervescent, the flower pieces are full of surprises too. In *Dramatic Vase* she has the eye completely baffled trying to explain the presence of thick strong tones next to diaphanous ones.

All the paintings at the Bignou Gallery were done in off hours from Jane Berlandina's full-time camouflage job. One woman working among twenty men, today she is busy applying the optical tricks she learned from backdrop and dome for the protection of her adopted shores. There are a husband and a house and a son too, and a traveling show of her work which has just been in Dayton. Jane Berlandina may have been born on the Côte d'Azur, but so much push and vitality are surely American. At the same time she has what only France can bring; grace, spirit, verve, a love of transient enjoyment which makes the fine flavor of life.

R. F.



"WHITE IRIS," of 1940, owned by the Metropolitan.

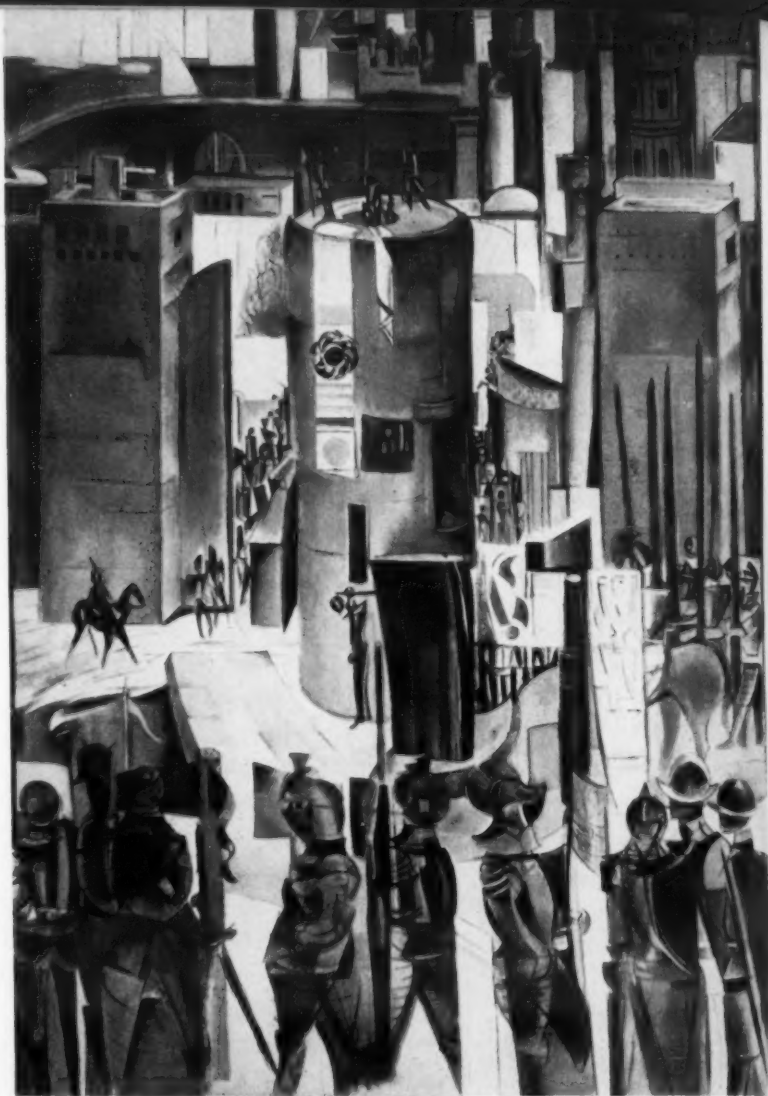


Anglo-American Painting Parallels

BY BLAKE-MORE GODWIN

THE first impression which the Toledo Museum of Art's current exhibition makes on the visitor is that, as a whole, contemporary British art is remarkably similar to that of the United States in purpose and technique. This show represents the type of painting and prints currently being produced in the British Isles together with a number of works of older vintage which have helped to give direction to current trends, notably Sir George Clausen's *Girl in Square* of 1880 and the Whistlerian *Walberswick Pier* of 1888 by P. Wilson Steer.

Many of the works call to mind American counterparts. The late Grant Wood was not too far removed from Mark Gertler in his simple and direct rendering of *The Apple Woman and her Husband*. Burchfield treats his dilapidated houses in a more satirical and impressive manner than Randolph



ENGLAND'S brilliant young modernist who died under 30, Christopher Wood produced evocative pictures like *"The Yellow Man"* (top, left). A cornerstone of British art was Richard Sickert, author of *"Ennui"* (bottom, left). *"Siege of Barcelona"* (above) is by Wyndham Lewis, painter, writer, leader of Vorticists. *"Hastings: Mist, Snow, and Smoke"* by Lucien Pissarro, son of the Impressionist (below). All at Toledo.



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Schwabe, but both show an equally strong feeling for aging architecture and its accumulating impedimenta. Allowing for the climatic differences which make for more atmospheric rendering, Lawrence Gowing's choice of subject in *Mare Street, Hackney* is not unlike that of Edward Hopper. Americans have painted our own hills and fields in much the same technique which Eric Ravilious uses in *The Water-Wheel, Surrey*. Charles Ginner's *Flask Walk* could find its technical counterpart in the United States street scene.

Abstract and Surrealist tendencies are strongly in evidence, their principal exponents being Ben Nicholson, Alastair Morton, Graham Sutherland, Paul Nash, Henry Moore, and Cecil Collins. The geometric forms which characterize the work of Ben Nicholson are apparent in his *Still-Life*, 1931, while his third-dimensional tendencies mark the *Painted Relief*, 1941. Both canvases are in strong contrast to the brilliantly luminous but strictly representational *First Communion* by his father, Sir William Nicholson.

Graham Sutherland depends upon color relationships to vivify his abstractions of natural forms, while Henry Moore, better known as a sculptor, exhibits advanced Surrealist tendencies in his drawings. *The Approach* by Cecil Collins comes nearest to the war theme, forms resembling barrage balloons and fragments of human anatomy being disposed upon a broad plain. Alastair Morton's *Two Forms with Blue* is altogether abstract. Most striking are the works of Paul Nash, notable in their use of clean, strong color built up into effective non-representational pattern.

To an American the modernist is unexpected in a British group. For that reason, and also due to the strength and brilliance of the examples, this contingent may at first sight seem to dominate it. However, the lasting impression is quite to the contrary. The British tradition runs through the show like the gold thread of a tapestry. English artists of the last half century have not closed their eyes to the great contributions of Manet, Monet, Renoir, and latterly of Cézanne, Picasso, and other revolutionaries. The French influence has been as strong in Britain as it has elsewhere throughout the world. But there as well as in other countries, it has met and fused with native instincts.

The English feeling for decorative quality which has made even the lesser works of the secondary portraitists of the eighteenth and early nineteenth centuries so popular with American purchasers, persists to the present day. The quiet harmonies of

the English watercolorists, who began to study the play of light and air before the Impressionists and even before the men of Barbizon, is found in the work of many of the youngest of the British artists. Nature and the countryside are still treated with affection and concern. Dignity, reserve and understatement are as pronounced in most of the pictures as they are in the Englishman's character.

The scope of the exhibition is sufficient to show the dependence upon French influences since 1880 as well as the growing emancipation therefrom, which will probably become more pronounced since the war has imposed a barrier to interchange with the Continent.

Sickert's famous *Ennui* combines the analytical thought of Hogarth and the dexterity of Degas. *Chepstow* (lent by Her Majesty the Queen) and *The Path of the Storm* show the Impressionist style which Steer adopted after the Whistlerian influence upon him had waned, but they are no less in the line of succession from Constable and Turner than in that from Monet and Manet.

The Nativity by Stanley Spencer demonstrates the validity of the statement that he is "more Pre-Raphaelite than the so-called Pre-Raphaelites" although it is highly doubtful that Rossetti and the others of the Brotherhood would have approved of him. His conscious distortions, introduced for perfecting pattern and rhythm, give to his work a modernism of its own, independent of foreign origins.

Duncan Grant is represented in two phases of his work. *The Ass* is a strongly linear, boldly drawn and effective study in design and pattern, while *Green Tree with Dark Pool* is a charming, vigorous presentation of landscape in strong but harmonious color. Victor Pasmore's *Red Tablecloth*, a rich harmony of deep color, is a stronger and more vigorous development of the principles apparent in Bonnard.

Three Pears, *Cornish Landscape* and *Femme en Chemise* by Matthew Smith, varied examples of his work, all show the strength of design, bold outline, dramatic power and impressive use of glowing, full-toned color for which he is noted.

The composite picture which the exhibition presents is far from one of reliance upon past and foreign influences. In the more recent works it shows a very definite eye to the present and the future. It will be interesting to see what will come of this trend coupled with the war experiences of many of the artists, and their re-examination of the philosophies basic to European art of the last thirty or forty years.

THE POSTER FRONT

DESPITE the advance publicity which heralded it and the very great desirability of the project, results of the \$2,500 United Hemisphere poster competition at the Museum of Modern Art are disappointing. The fifty-odd winners and honorable mentionites, now in New York and later to tour the hemisphere, are more workmanlike than inspired. They were selected from 855 entries, more than half of them by Latin American artists. Hung in rows from floor to ceiling, they are made to stand competition as they would on actual billboards. This fine method of exhibition serves as a remarkable object lesson for artists: it is easy here to tell which types of composition and lettering assert themselves, which are better left alone.

Chief handicap for the artists was in the prescribed slogans: you just can't make an all-out, action-getting poster to the tune of "21 Republics — 1 Destiny" or "Hands off the Americas." They are themselves abstract, call for too much complicated symbolism. With this the exhibition

U. S. and Canada group, Stanley Crane's starved child crucified between German and Jap flags, and the Argentine José Gayoso's Latin American second prize winner, a sword in a bestial hand shattered by the strong links graphically symbolizing United America. Though this too is an abstraction, it is neverthe-



BEASTIAL character of the Axis is stressed in the appeal for unity by Demetrio Urruchua of Argentina. This poster, a fourth prize-winner at the Museum of Modern Art, is powerful in design and concept. Painted in oils, its tonality lacks carrying power, lessens its effectiveness.



ARGENTINA'S artists came off well in the United Hemisphere Poster Competition at the Museum of Modern Art. For this "Unite Against Aggression," symbolic but graphically clear, sufficiently menacing, José Roberto Gayoso won a \$250 Second Prize.

is overloaded as it is. Harold Barnett and John Amory Gibbs, minor winners in the U. S. section, did as well as possible with the second slogan, Barnett's work being particularly effective even if the message is rather meaningless.

"Unite Against Aggression" was a better theme, and better were the posters employing it. These captions grace the first prize winner in the

less easy to understand, does not involve prolonged figuring out.

Often the stimulating qualities of the posters were in inverse ratio to their slick finish. Not only were the least commercial of the artists often the most fruitful, but their technical freedom seems to have eye-catching properties. The punch is not diluted by the professional surface. Capital example of this is the oil painting by Demetrio Urruchua of Argentina, a bit too old master-like in color to carry well, but remarkably stimulating in drawing and concept.

The prize money, as announced when the competition opened, was evenly divided between the artists of Latin America and those of the U. S. and Canada. Competitors, no matter where they were from, were free to choose the language of their slogans which are in English, Spanish, and Portuguese. Among the Latin-American countries Argentina walked off with the greatest share of the prizes, though José Renau of Mexico came in first. After the close of the exhibitions, all designs will be placed at the disposal of U. S. Government agencies for reproduction and posting in the Americas.



WINNER of the Philadelphia Watercolor Club's \$200 prize at the Pennsylvania Academy: "Dark Sunday" by Aaron Bohrod.

ART NEWS of AMERICA

(Continued from page 7)
called One Hundred Friends of Pittsburgh Art. The final section of the show is devoted to the graphic work of Jean Louis Forain, lent by Lessing J. Rosenwald to the Carnegie Institute for this occasion. Of particular interest at this time are Forain's famous etchings of World War I.

Penn. Academy

NOW in its forty-first season, this year's joint exhibition of the Philadelphia Watercolor Club and the Pennsylvania Academy attracted nearly 2,000 entries. About one-fourth of this number now hang in the Academy galleries. Winner of the Philadelphia Watercolor Club's prize of \$200 was the Chicago painter Aaron Bohrod. Bohrod's gouache, *Dark Sunday*, is animated by brush stroke and an electrical use of white which recalls Vlaminck. To the local painter Giovanni Martino went the Dana Medal for his watercolor *Shurs Lane*. A silk-screen print by Harry Gottlieb won the Eyre Medal, a group of prints by Daniel Garber, the Pennell Memorial Medal. The Dawson Memorial Medal went to Ben Soloway.

Always a milestone for miniature painters, this year's exhibition contained a full representation of this art. Honors went to Sara Eakin Cowan, Frances C. Ely, and Betsy Flagg Melcher.

Men in Uniform

SHIFTS and substitutions in the museum world follow the steady drain away of able-bodied men to the armed forces. To take the place of Perry T. Rathbone, Lieutenant Junior Grade, Director of the St. Louis City Art Museum, Charles Nagel, Jr., has been given the office

of Acting Director for the duration. Since January, when his Lieutenant (j.g.) commission came through, John S. Newberry Jr., Director of the Detroit Institute of Art's Alger House branch, has been on active duty as assistant to the Director of Naval Reserve in the Great Lakes district. Joseph G. Butler, Director of the Butler Art Institute, has received a commission as Captain in the Army Air Force, his duties at home to be carried out by his wife, Bowe Smiley Butler. This same institution has simultaneously lost its artist-in-residence, Clyde Singer, Ohio muralist and figure painter who also held the position of art instructor at Youngstown College.

Thirteen staff members of the Boston Museum in the armed forces include Charles C. Cunningham, Assistant Curator of Paintings, William Smith of the Egyptian department, and David Little of the Asiatic department, all in the Naval Reserve. Robert Treat Paine, Jr. of the Asiatic department is doing civilian work for the Navy.

Allied Artists

AT THE New York Historical Society two special galleries have been placed at the disposal of the Allied Artists of America, now holding the twenty-ninth annual which will be reviewed in our next issue.

The Jury of awards announces the following prizes: Gold Medal of Honor for watercolor or mural design to Jerri Ricci; Medal of Honor in sculpture to Pietro Montana; Bronze Medal of Honor in oils to J. Barry Greene; \$200 to Floyd Gahman; \$100 to Raymond P. R. Neilson; \$50 to A. J. Bogdanove; \$25 apiece to Jane Freeman and Emma Fordyce McRae.

In ART NEWS 25 Years Ago

NOVEMBER, 1917. A proposal to erect in London a replica of George G. Barnard's Lincoln statue as an Anglo-American amity gesture has stirred up the liveliest controversy of the year. Amid the storm of protest the voices of Theodore Roosevelt, Sargent, Macmonnies, and Epstein make themselves heard in defense of the work. On the other hand, Joseph Pennell, the late Joseph Choate, Mr. Henry White, Sir Claude Phillips, and the press in general have hurled every conceivable epithet at the figure, the size and style of Lincoln's shoes coming in for special abuse. The statue has been labeled "a travesty," "uncouth," "grotesque," and "humiliating." A number of the self-appointed critics cite by comparison the Saint-Gaudens Lincoln in Chicago, urging that this more conventional likeness of the Great Emancipator represent the American people across the water.

The death on September 27 of Hilaire G. E. Degas has provoked fresh estimations of the work of this veteran Paris painter whose last years, like Renoir's, were darkened by failing eyesight. Critics have again raised the question of why Degas, with all his brilliance, should have persisted in digging into the ugly reality of the stage rather than enjoy the surface spectacle. It is this very trait which has withheld his work from general popularity even though certain isolated collectors, buying persistently over a number of years, have maintained a high price level among Degas canvases.

Many long established studios have lost their tenants as, in mounting numbers, artists enter the armed forces. Robert Aitken and John Flanagan are among those who have lately received commissions at Plattsburg while Everett Warner and Barry Faulkner are now in the camouflage division. Léon Dabo has just returned from three months in the French aviation corp. From England comes word that Jacob Epstein lately joined up as a private in a Jewish regiment.

A plaster model of *Civic Virtue*, designed by Frederick Macmonnies, is being erected in City Hall Park. If accepted by the Municipal Art Commission, this heroic group will be cast in bronze and permanently installed on this spot.

The United States Government's proposed ten per cent tariff on art has been the season's warmest topic of discussion. ART NEWS in particular receives almost daily comments on a subject which in the eyes of some seems but a proper and patriotic step toward raising the necessary funds to enable the nation to carry on the war.

However, this measure is energetically deplored by museum officials. Letters from the directors of, among others, the St. Louis, Cleveland, Detroit, and Toledo Museums, while admitting the necessity of raising money, unanimously maintain that such a tariff would not be in accord with our national policy of free education. Others find it unfair to single out art for a tax which could with better effect be spread throughout all types of luxuries.

A veteran champion of American art, William Macbeth, has died at the age of sixty-six. For the past twenty-five years Mr. Macbeth was engaged in promoting the work of our leading native artists the majority of whom soon became his warm personal friends. He was counted as a strong influence on the collecting trends of his day. His place on Fifty-seventh Street will be hard to fill.

The highest sum ever paid for the work of an American artist was lately given for a painting by Edmund C. Tarbell. This *Girl Crocheting* was acquired for \$16,000 by Mr. C. V. Wheeler of Washington. As twelve years ago the painting was sold by the artist to Bela L. Pratt for \$2,500 its increase in value has outstripped even the sought-after old master. The picture shows "an interior with a single seated figure, the light coming from a window at the right. The girl, a very attractive figure in a pose of unstudied grace, seems entirely absorbed in her crochet work. Between her and the foreground is a large round table in which a blue and white Chinese vase stands with other objects. On the wall behind the figure is a large copy of Velasquez' *Portrait of Pope Innocent X* and a number of Japanese color prints."

A carefully prepared city petition has been sent to the proper authorities signed by many of the artist colony in New York's Latin Quarter around Washington Square requesting that the famous Macdougall Alley be renamed Botticelli Court. One of the petitioning artists is quoted as saying, "It is really dreadful, you know, to give one's address to Paris and London friends as Macdougall Alley."

Claude Monet, the veteran French painter, has been commissioned by M. Clemenceau to paint Rheims Cathedral in its present half-ruined condition. Upon completion the painting will be placed in one of Paris' large public buildings. This information is of a special interest as it follows upon a proposal to convert the shattered cathedral into a pantheon for the heroic dead of all the allied nations.

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THE PASSING SHOWS

(Continued from Page 24)
the best Costigans we have ever seen, a woman and cow in russet woods, which hangs chez Newman. Here also Sheya, the gallery owner's daughter, contributes a handsome study of a man and Schleiker the tricky piece of illustration which in 1928 so unexpectedly won for him an Altman Prize. (\$100 to \$1,000.)

Weyhe's shows are never pretentious yet they always demonstrate something. This time the graphic assemblage called "Gauguin and his Friends" shows how one forceful personality can galvanize a whole group. Not that these friends were conscious imitators: they were merely all striving for the same things and Gauguin did them best. See his easy simplification which men like Serusier and De Monfried tried for less successfully, or the amazing human quality of a lithograph like *Misères humaines*, more poignant even than Vuillard. When it comes to sheer decorative splendor, like the *Crucifixion*, the whole milieu is left far behind. The portraits in this show, one man of the other, give an idea of how intimately this group was bound together. (Prices: \$5-\$250.)

GROUP shows are at the Vendome and at the Academy of Allied Arts. The former has five exhibitors, the latter seventeen. We would say one of the better painters discernible among these twenty-two is Claire Wundt, whose watercolors at the Vendome are simple and slightly primitive. Her *Catskill Foothills* is

well composed. The other exhibitors here are not in the same class, Tamara Kerr perpetrating, it seems to us, one unnecessarily horrible portrait in *Narcissus*. At the Academy of Allied Artists one finds the unpretentiousness of Joseph Fobert in his *Moon Eclipse* his best stock-in-trade. Howard Clancy's oils become slightly ferocious with red, which in *Spanish Hill Town* is not well orchestrated. Sylvia Cannon's flower still-lives are on the fussy side, but Boris Luban turns out quite an engrossing *Portrait Study* and Isabella Markell, a creamy oil of Caracas. (Prices: \$35-\$250.)

A group show of a different sort and quality is the exhibition at the American-British Art Center of Paintings of the City of New York, 1825-1842. Who do you think run away with the show? Eilshemius and Shinn. The Mahatma needs only a few roof tops, a sunset sky, the river—and, presto, there's poetry. Shinn needs only a rapt connoisseur before an art dealer's window at 34th St. and 5th Avenue on a gusty winter day to transform corner and avenue into the brown, characterful New York of 1900. John Sloan's *Ferry Slip* (1906) has a ferry that is none too natural but snow and clouds are good. His *Rain, Roof Tops*, of 1908, is much better. David Johnson's *Scene on the Harlem*, of 1860, is a meticulous yet charming study. Our own contemporaries don't look so well, except for Edith Bry and Segy. (Prices: \$20-\$8,000.)

[Colorplate on page 22 is reproduced by courtesy of Harper's Bazaar.]

U. S. Camouflage

(Continued from page 13)

ing of objects and with the thwarting of successful enemy interpretation of air photographs. Photographic reading is a far more accurate science than of old. The work of stereoscopic pairs of aerial photographs made from a height with proper infra-red filters, has developed since the last World War. A New York newspaper has printed a photograph of the New York skyline taken from a point over Philadelphia.

In other directions the Board may seek a green water paint chemically organized to appear on an infra-red photograph as it looks to the eye. The Board may pass on the relative merits of steel wool or chicken feathers for concealing certain structures. The Board may decide what form of disruptive patterns are good and what are bad. It may investigate a helmet cover that can be used as a bag when not on a soldier's head. It may pass on "garnishing material" that will best match adjacent foliage. It may decide on the size of an emergency "fish net" to cover a trench mortar, its ammunition and crew.

Naturally camouflage has offered a fertile field for fantastic ideas. However, as occasionally an effective suggestion appears, the Board scrupulously inspects every project submitted to ascertain if it will deceive the camera or fool the eye, if it be simple to erect, practical from an engineering standpoint and of reasonable cost. The latter requirement is included because if camouflage costs too much it is often advisable to invest the money in some other form of protection. Oil tanks for example frequently would require more money to camouflage them than to relocate them, bury them, or decentralize them. The Board, therefore, seeks to develop practical camouflage suggestions and to discourage those which will not be adaptable to service conditions.

To see that all the needs of Field and Static camouflage are properly fulfilled calls for all a camouflage officer's tact, zeal and initiative. Resourcefulness, enthusiasm for hard labor under difficult conditions, a high regard for discipline and an ability to get along agreeably with others are essential qualities for men in camouflage work.

Pacific Prizes

(Continued from page 15)

California flavor prevails in the San Francisco Art Association's sixty-second (and first wartime) event. But artists from all parts of the country participated, Chicago's Felix Ruvolo capturing the Anne Brewer Prize for his boldly designed, shimmer-toned *Girl with Dog*. Native painters Margaret Petersen and Leah Rinne Hamilton won citations as did sculptors Claire Falkenstein, Paul McReynolds, and Ida Day Degan.

If the California art is often brilliant, its total effect, nonetheless, is frequently that of a brilliant uniformity. By contrast the exhibition of Northwest Artists at the Seattle

Art Museum, culled from the neighboring states of Washington, Oregon, Montana, and Idaho, reflects the variety of style springing in this region. The character of the country itself is portrayed in first prize-winner Constance Fowler's *Stayton Mill* while other painting awards went to Charles Heaney for a still-life of fish, beautiful in color, dry in texture, to Sgt. Irwin Caplan for a camp life satire, and to James FitzGerald's *May Day*. The sculpture which heads the Seattle list is Kenn Glenn's quartz *Barrage Balloon*. Nine other of the Northwesterners won Honorable Mentions in this representative showing of 116 paintings and twelve sculptures.

Tchelitchew

(Continued from page 18)

myriad observations on paper of plant life and natural forms. You may quarrel with the finished product, you never can with the method.

Enough, I daresay, of means, and now to meaning. Like all poetry that lives, its personal meaning to the artist is transcended by the universality of its application to its audience. Tchelitchew began with the focal idea of the huge, gnarled tree-trunk at once a hand and a foot, then peopling the ambience with heads symbolic of time in the passage of life and the seasons, finally interpolating growing plant life within these fluctuating (rather than double) images, the climax, after all, in its entirety a vision of the elements which are the beginning and the end. The difficulty with this definition is that it sounds as though the process were either labored or accidental, whereas it actually comes off with the balanced precision of a Bach fugue. The musical parallel is, in truth, very apt, for Tchelitchew's metamorphosis of forms is best understood by comparison with the contrapuntal double or quadruple chase across the staff of a fugue, where the melodic line never varies but the theme passes from voice to voice, ever changing in the passage of time.

Thus Tchelitchew has brought to painting, static art along with architecture and sculpture, something of that long-desired experience through time that has belonged to music and poetry. As such *Hide and Seek* must be understood. Its end, moreover, has been attained through consummate painterliness, in a startling harmony of colors that are more astonishing than the miraculous draftsmanship one might have expected from a man who has been said to draw better than anyone alive. With the drawing over this huge picture in balance with its tonal values, the artist has succeeded in creating that extraordinary effect of triple perspective that makes plausible this "clock of nature."

It is just in these receding planes of his fluctuating images that *Hide and Seek* differentiates itself not alone from much of Tchelitchew's own preceding work but also from the tedious double-talk of other contemporary painters. In his own *Phenomena*, for example, incidentally far weaker in color, he depended entirely on perspectival formality like that of a curtain and lost the illusion present here of full round giving way in depth to full round. And while the whole tradition of so-called double imagery from Böcklin to Dali has depended upon the face-on-the-stone-mountain formula where you see the face but then no longer see the mountain, *Hide and Seek* takes you from one image into the next but allows you to hold on to your original vision as well.

It is so well done that it should command respect for craftsmanship even if its poetics elude the many. Even they, however, are less likely to escape if one stops to think that there are parallel associations that identify this painting with one of the rarest and most exquisite spirits in another art. That subtle symbolism in nature, that sense of transmutation of forms in time, the whole mystic union of all natural forces, you can find them all, spoken somewhat differently and yet incontestably akin, in the great proto-romantic of English poets, Samuel Taylor Coleridge. Coleridge, the affinity of the earliest German romantics, the spiritual father of Poe, the author of *Kubla Khan* who had "A sunny pleasure dome with caves of ice." It was Coleridge, too, who wrote, anticipating the symbolical infants of Tchelitchew, his *Time, Real and Imaginary: An Allegory* that, an irresistible link with the present here, begins:

"On the wide level of a mountain's head
(I knew not where, but 'twas some faery place)
Their pinions, ostrich like, for sails outspread,
Two lovely children run an endless race."
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COMING AUCTIONS

Rosenbach Sale Part II: Furniture, Decorations

FURNITURE and art property of The Rosenbach Company of 1320 Walnut Street, Philadelphia, will be dispersed at public auction at the Parke-Bernet Galleries on the afternoons of November 11, 12, 13 and 14, following exhibition from November 7. This stock from a venerable firm consists of fine English and American furniture, English and American silver, painting, textiles, and tapestries.

Contents of the F. J. Shepard House

THE entire contents of the Finley Johnson Shepard house at 579 Fifth Avenue, inherited from Helen Gould Shepard and Jay Gould, will be sold at public auction on the



MEISSONNIER'S "The Smoker."
Shepard Sale, Kende Galleries.

premises by the Kende Galleries, Gimbel Brothers, on November 12, 13, and 14. The estate is sold by the order of Charles C. Huitt, executor. Exhibition at the premises will be open to the public from November 9 until the sale.

The contents include paintings of the Barbizon School and other noted late nineteenth century artists, of particular note being six examples by Diaz, which include a flower study and *Pride of the Harem*, depicting beauties resting in landscape. Courbet is represented by a fine canvas, *Among the Mountains*, and Daubigny by two typical landscapes. Outstanding in the entire collection is Millet's *Washerwoman*, picturing three peasant women kneeling beside a stream. Rousseau is represented by two panels of which, *View on the Seine*, is exceptional. The French military painters of the late nineteenth century are represented by, among others, Detaille's, *The Trumpeter* and Meissonnier's *The Musqueteer* and *The Smoker*, all of them small pictures with fine detail.

Typical of the taste of the 80s is the large group of genre and storytelling canvases. The canvas by Rosa Bonheur is an important cattle and sheep picture. Other artists include Gérôme, Henner, Munkacsy and Bouguereau.

Among the luxurious furnishings is a Steinway parlor grand piano and an Aeolian pipe organ. There are many English table porcelains, linens, furs, decorative objects, and a fine library.

McCann Collection Goes on Sale

THE important art property of the late Helena W. McCann and Charles E. F. McCann will be dispersed at public auction sale at the Parke-Bernet Galleries, on the afternoons of November 17, 18, 19, 20 and 21, and a morning session on November 18. The property will be on exhibition week days commencing November 14. The collection is distinguished by many examples of fine English seventeenth and eighteenth century furniture; French and Italian Renaissance furniture; tapestries; paintings; Georgian and antique French silver; porcelains; glass and Oriental rugs.

English cabinet work from the beginning of the seventeenth century through Georgian is represented by a series of fine examples. Lavish carving characteristic of early pieces is seen on a Charles II court cupboard and a handsome James II walnut day bed. The highly ornamental quality of succeeding styles is apparent in a William and Mary black and gold lacquer secretary cabinet, decorated with Chinese scenes, and a Queen Anne china cabinet veneered in figured walnut with herringbone borders. A group of chairs dating from these reigns includes two William and Mary carved walnut wing armchairs, one covered in magnificent seventeenth century *petit point* and the other in antique French needlepoint. Among the Georgian furniture, Chippendale pieces are conspicuous and include a pair of carved mahogany serpentine-front knee-hole desks in the rare "Director" style; a carved mahogany break-front bookcase notable for the restrained dignity of its design, and two gilded mirrors elaborately carved with rococo scrolls and bird figures. Fine Gothic Chippendale pieces include a pair of armchairs in *petit point* of the period.

French furniture, remarkable for its marquetry and bronze doré decoration, includes examples by celebrated cabinet-makers. Among these are an important Louis XVI tulipwood and kingwood marquetry cabinet by the famous Jean-François



CHIPPENDALE mahogany serpentine-front desk, formerly owned by Marquis of Lincolnshire. McCann Sale, Parke-Bernet Galleries.

Oeben; a rare Louis XV acajou marquetry table de papillon by Pierre Roussel; and a Louis XIV amaranth and tulipwood priedieu by François Bayer, believed to be the only one of its kind in existence. A number of exceptionally fine commodes include a Régence palissandre marquetry example; a Louis XV beautifully inlaid walnut and elmroot bombé commode of Italian manufacture; and a rare set of three Louis XV decorated yellow and blue lac commodes. There are also three Régence carved walnut armchairs in needlepoint of the period, Louis XV inlaid tulipwood marquetry writing tables, and a writing desk with choice landscape marquetry. Among the decorative objects that accompany the furniture are Sevres porcelains including a vert pomme ewer and basin.

A Lyons Renaissance walnut cabinet à deux corps, a masterpiece of French Renaissance sculpture, is the outstanding example of its kind ever to appear at public sale in America. A group of Italian sixteenth century walnut furniture contains two richly sculptured cassoni formerly in the collection of the Countess of Craven; a table from the Bardini collection; and pairs of state chairs in fine Renaissance embroidery or tapestry. A wide variety of harmonizing decorations includes a bronze group, *Rape of the Sabines* by Giovanni da Bologna; a rare painted and gilded canvas wall escutcheon by Bronzino.

Outstanding tapestries in the catalogue are an important Brussels weaving (circa 1540), *History of Scipio Africanus*, by Willem de Panne-maker; another Brussels example of the same period, *History of Archduke Albert and Isabella*; and a Louis XVI Aubusson tapestry garden scene. With the antique textiles is a beautifully designed French Renaissance needlepoint hanging representing the *Triumph of the Ages and Sciences*.

Prominent among the paintings of various schools are a grisaille portrait *Peter Stevens* by Van Dyke; *La Mare aux Saules* by Corot; *Boy with Dog* by Mosnier; *River Scene*

by Daubigny; and fox-hunting and other sporting subjects. Sporting prints include *Between Rounds* and other lithographs by George Bellows; and sporting and coaching colored aquatints by H. Alken, and other English artists.

Among the Continental silver is part of the magnificent Empire gilded silver service made by the Paris goldsmiths Biennais and Odiot and presented by Napoleon I to Prince Camillo Borghese on the occasion of his marriage to Napoleon's sister, Pauline Bonaparte. Another famous Empire gilded service, that ordered by Count Nikolai Demidoff from J. B. Odiot, provides a pair of wine coolers, a pair of covered dishes, a jardiniere, a teapot, a pair of silver coasters and a pair of dish covers.

An important gold tea and coffee service in a Louis XVI design was made by the Imperial Russian goldsmith Buch for the Emperor Paul I who presented it to his daughter, the Grand Duchess Helen Pavlovna on the occasion of her marriage in 1799.

Also present are Chinese jades and other semi-precious mineral carvings, including table screen, bowls and cigarette boxes in *fei' ts' ui* or spinach jade; and Chinese porcelains and pottery, notably an important pair of Ch'ien Lung famille rose porcelain palace jardinières and a pair of Ming glazed pottery statuettes of Buddhist officials. A group of curious clocks contains a Georgian brass solar and sidereal skeleton clock with globes and a rare Nuremberg early seventeenth century gilded bronze astronomical clock. Among the Georgian silver are a pair of George II cake baskets by Paul Lamerie.

Among the antique table porcelains are Dr. Wall Worcester, Crown Derby, and Chamberlains Worcester tea, dinner, and dessert services painted with amorial designs. Wedgwood, Minton, Copeland Spode, Royal Doulton, and Sevres also is present. A few of the fine Oriental rugs are a Kirman hunting carpet; a Kirman lotus palace carpet; and Khorassan and Sarouk examples.

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BOOKSHELF

JADES

CHINESE JADES IN THE STANLEY CHARLES NOTT COLLECTION. By Stanley Charles Nott. Florida, The Record Company. Price \$50.

WITH a last fling at modesty, Stanley Charles Nott states on the title page of his *Chinese Jades in the Collection of Stanley Charles Nott*, that this 536 page, 7 pound, \$50 book was prepared as a "hand-book" for visitors to the Jade Room of the Norton Gallery and School of Art in West Palm Beach, Florida. In the preface, the author states the purpose of both collection and book as follows: "as my particular interest in assembling this amassment was to procure outstanding historical pieces impregnated with ritualistic formulas, this book will deal exclusively with an interpretation of the emblematic meaning of the decorative embellishments of the assembled pieces, and explain their various uses."

The book is devoted to a catalogue of 107 objects, mostly jade vessels of the Ch'ing Dynasty, with the exception of several figure carvings and a few notable Ming examples. Don McClellan is to be congratulated for his excellent photographs which are generously reproduced as full page plates, at least one for each item. The arrangement is by type, such as jade mountains, altar vases, figure carvings. Since the author, without explanation, dates within the short time limits of the various Ch'ing reigns, a chronological sequence would have been more instructive. Although he briefly mentions that his method of dating is based on such sound modern techniques as analyses of (1) tract abrasions to determine the type of tools used (2) period styles of cutting (3) mineralogical contents, he in no way attempts to describe how his method enabled him to arrive at his specific conclusions.

Actually the catalogue is the deus ex machina for a series of essays on a vast number of subjects ranging from mineralogy, astrology, religion, current events, zoology, to personal anecdotes on collecting, peevish and unjustified protestations against being criticized for verbiage and sullen attacks on "art scholars" and "over-rich art connoisseurs" for often being less interested in Oriental religions than the "man on the street." However, the book is concerned mostly with iconography. Here the author is guilty of so many inaccuracies, groundless conjectures, so much confusion of legend and fact, that it is impossible to recommend his book except as a pictorial record of a collection of late jades. MARTHA DAVIDSON

NEW EDUCATION

ART TODAY. By Ray Faulkner, Edwin Ziegfeld and Gerald Hill. New York, Henry Holt & Co. Price \$3.85.

THIS book brings up again that very difficult problem, the art education of the public. Until recently the public, in the shape of the college student at least, got its introduction to art through lectures in history which rushed from the Pyramids to John Singer Sargent all in a few months, and it learned, at the worst, nothing more than to attribute a few postcard reproductions of the great works to the proper artists or epochs.

Art Today is intended as an introduction to art, but it is non-historical in method. Following apparently, the scheme of introductory courses at the University of Minnesota, and discussing, almost entirely, contemporary American art, it proceeds through the *Problems of Human Need*, the *Problems of Organization*, and the *Problems of Materials and Processes* as they come to bear, not only upon painting and sculpture but upon architecture, photography, ceramics, printing, and the arts of advertising and industry.

The program, as such, is excellent and the examples discussed have received the blessings of critical authority, but somehow the old pitfalls still yawn. It seems, for instance, that a book which attempts to explain the basic principles—humanistic, formal and technical—of all the visual arts in 350 pages approaches dangerously, in effect, the old lectures on art which used, blithely, to give the history of a few centuries of some art epoch, complete, in the space of an hour.

Maybe the public should be told, from the beginning, that art, even the appreciation of it, is long.

JOHN A. HARTELL

MINOR ART

A GRAMMAR OF CHINESE LATTICE. By David Sheets Dye. 2 volumes. Cambridge, Harvard University Press. Price \$10.

MR. DYE collected the material for his delightful book during a period of twenty-one years, not knowing that he was preserving an aspect of living Chinese genius which may not survive the present struggle. Strangely enough, no Western writer has, before this, paid any attention to the grilles, usually made of wood, which cover the Chinese window. Their use, however, can actually be traced back to the third century B.C. (as, for instance, a lacquered example in the

Field Museum, Chicago), but a much earlier origin can safely be presumed. It is interesting to note that Dye visited the greater part of China and found the characteristic lattice grille-work in favor everywhere.

Like his Chinese predecessors of the eighteenth century, Mr. Dye addresses himself more to the enthusiast, looking for mastery of craftsmanship, and to the architect, looking for inspiration, than to the historian. Consequently, the book was illustrated by line-drawings, permitting the inclusion of hundreds of reproductions in the work. This simplifying technique helped the author to accomplish the amazing task of subordinating the elusive ornaments into categories. The supplement which systematically groups the accessory usages connected with the grille is also a masterpiece of ingenious classification.

The only weak spots of the book are references to the remote past. A page with designs supposedly deriving from Shang and Chou bronzes bears the most impossible attributions. "Chou" still covers several styles and Chinese scholars were conscious of their sequence even before Karlgren, in 1935, proved that the thousand years of Chou mean something different in art and in history. A few excavated pieces are mentioned, but one misses the finds made by Aurel Stein in Turkestan (Serindia) and by Sven Hedin in Lou-lan (Stockholm Bulletin No. 7).

Considering the permanent value of this book, its saving of a menaced wealth of ornaments, the excellent presentation of material deserves to be gratefully acknowledged.

ALFRED SALMONY

REFERENCE

MASTAI'S CLASSIFIED DIRECTORY OF AMERICAN ART & ANTIQUE DEALERS. Compiled by Boleslaw Mastai. New York, Boleslaw Mastai. Price \$3.50.

THIS first annual edition of a volume which should be invaluable to those interested in the art market, is the fruit of several years of research. Along with a list of the country's museums, more than 13,000 names of dealers in all sections of the U. S. and Canada are listed by states and cities, classified under their specialties. Nearly forty such divisions, for example, appear in the New York City section, include dealers in all types of fine and decorative arts as well as restorers in each field. No payments were made for inclusion, but like the telephone directory, the volume is peppered with advertisements giving fuller information. A useful list of early American silver marks is also given. D. B.

WHEN & WHERE TO EXHIBIT

ATLANTA, GA., High Museum of Art. Feb. 1-15. Three County Show. Open to resident artists of Fulton, DeKalb & Cobb Counties, Ga. All mediums. Jury. Prizes. Works due Jan. 26. L. P. Skidmore, Director, 1262 Peachtree St. N. E., Atlanta, Ga.

BALTIMORE, MD., Museum of Art. Mar. 12-Apr. 11. Maryland Artists 11th Annual. Open to artists born or residing in Md. All mediums. Jury. Entry cards & works due Feb. 24. Baltimore Museum of Art, Baltimore, Md.

BUFFALO, N. Y., Albright Art Gallery. Spring, 1943. Artists of Western New York 9th Annual. Open to artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gall., Buffalo, N. Y.

CHAPEL HILL, N. C., Person Hall Art Gallery. Dec. 6-18. North Carolina Artists 6th Annual. Open to residents & former residents of N. C. All mediums. Jury. Entry cards & works due Dec. 1. John Alcott, Director, Person Hall Art Gall., Chapel Hill, N. C.

CHARLOTTE, N. C., Mint Museum of Art. May 1-June 12. Middle Atlantic Exhibition. Open to artists resident or born in Atlantic states from Md. to Ga. All mediums. Jury. Cash prizes. Mint Museum of Art, Eastover, Charlotte, N. C.

CHICAGO, ILL., Art Institute of Chicago. May 13-Aug. 22. 22nd International Watercolor Exhibition. Open to all artists. Mediums: watercolor, pastel, drawing & monotype. Jury. \$1100 in prizes. Entry cards due Mar. 22; works Apr. 8. Art Institute of Chicago, Chicago, Ill.

CHICAGO, ILL., Mandel Brothers. Jan. 30-Feb. 20. Swedish-American Art Association Exhibit. Open to living Swedish-American artists & artists of Swedish descent. Mediums: oil, watercolor, graphic arts & sculpture. \$1 fee. Jury. Purchase prize. Entry cards due Jan. 16; works Jan. 26. Mae S. Larsen, Chairman, 4437 N. Francisco Ave., Chicago, Ill.

DALLAS, TEX., Museum of Fine Arts. Dec. 6-27. 2nd Texas Print Annual. Open to artists who have resided in Texas for 1 yr. prior to exhibition. All print mediums. Jury. Purchase prize. Entry cards due Nov. 26; works Dec. 1. Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

ELMIRA, N. Y., Arnot Art Gall. Dec. 1-28. Elmira Artists 10th Annual. Open to residents of Elmira, Elmira Hts. & Horseheads. Mediums: painting, sculpture & ceramics. No jury. No prizes. Entry cards & works due Nov. 25. Mrs. Jeannette M. Diven, Director, Arnot Art Gall., Elmira, N. Y.

FORT WORTH, TEX., Public Library. Nov. 30-Dec. 31. 4th West Texas Art Annual. Open to artists residing in West Texas. Mediums: oil, watercolor, pastel, charcoal, prints. No jury. Cash prizes. Entry cards due Nov. 23; works Nov. 27. Mary Lake, Sec'y., Ft. Worth Ass'n., Public Library, Ft. Worth, Tex.

HAGERSTOWN, MD., Washington County Museum of Fine Arts. Feb. 1-28. Cumberland Valley Artists 11th Annual. Open to artists residing in Cumberland Valley & to members of armed forces stationed there. Residents of Valley serving in armed forces anywhere within continental borders may send pgs. express collect. All mediums. Jury. Prizes. Entry cards due Dec. 31; works Jan. 15. John R. Craft, Director, Wash. Cty. Mus. of F. A., Hagerstown, Md.

HARTFORD, CONN., Avery Memorial. February. Hartford Society of Women Painters Annual. Open to women artists living within 25 miles of Hartford. All mediums. \$2 fee for non-members. Jury. Cash prizes. Entry cards & works due Jan. 23. Muriel Alvord, Sec'y., 1033 Prospect Ave., Hartford, Conn.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Welsch, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MADISON, WIS., Wisconsin Memorial Union. Jan. 25-28. Wisconsin Memorial Union. Open to rural artists living in Wis. All mediums. No jury. No prizes. Entry cards & works due Jan. 24. John R. Barton, Coll. of Agriculture, Univ. of Wis., Madison, Wis.

MUSKEGON, MICH., Hackley Art Gallery. Feb. 1-27. Muskegon Artists Annual. Open to adults within radius of gallery's influence. All mediums. No jury. No prizes. Entry cards & works due Jan. 30. Hackley Art Gallery, Muskegon, Mich.

NEW YORK, N. Y., Academy of Allied Arts. Dec. 2-Jan. 2. 12th Winter Annual. Open to all artists. Mediums: oil & watercolor. Entry cards due Nov. 20. Leo Naden, Director, 349 W. 88th St., New York, N. Y.

NEW YORK, N. Y., American British Art Center. Jan. 4-16. Bombshell Artists 2nd Annual. Open to members (membership fee \$2; applications taken until Nov. 22). Mediums: painting, sculpture & graphic arts. No jury. No prizes. Works due end of Dec. Arthur Silz, Exec. Sec'y., Bombshell Artists Group, 224 E. 12th St., New York, N. Y.

NEW YORK, N. Y., American Fine Arts Galleries. Apr. 5-24. National Association of Women Artists 51st Annual. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury. \$1500 in prizes. Works due Mar. 29. Miss Josephine Droegge, Nat'l Ass'n. Women Artists, 42 W. 57th St., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Jan. 12-26. Soc. of American Etchers Annual. Open to all artists. Mediums: metal plate prints. \$2 fee. Entry cards due Dec. 11; works Dec. 18. Jury. Prizes. John T. Arms, Director, 1083 Fifth Ave., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Mar. 24-Apr. 14. American Watercolor Society 70th Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members 50c per picture. Jury. Cash prizes & medal. Works due Mar. 15 (at 3 E. 89th St.) Exhibition Sec'y., Nat'l Acad. of Design, 1083 Fifth Ave., New York, N. Y.

NEW YORK, N. Y., National Academy of Design. Feb. 17-Mar. 9. National Academy of Design 117th Annual. Open to all artists. Works due Jan. 19. Mediums: painting & sculpture. Jury. Prizes. National Academy of Design, 1083 Fifth Ave., New York, N. Y.

NORFOLK, VA., Norfolk Museum of Arts & Sciences. Jan. 10-31. Irene Leache Memorial Art Annual. Open to artists of Va., including those living temporarily elsewhere. Medium: oil. Jury. Cash prizes. Entry cards due Dec. 17; works Dec. 28. Mrs. F. W. Curd, 724 Boissevain Ave., Norfolk, Va.

OKLAHOMA CITY, OKLA., WPA Art Center. Dec. 7-31. 4th Annual Exhibition of Lithography. Open to American artists. Medium: lithography. Jury. Purchase prizes. Entry cards due Nov. 10; works Nov. 17. Oklahoma WPA Art Center, Oklahoma City, Okla.

OMAHA, NEB., Joslyn Memorial. Dec. 1-31. Six States Exhibition. Open to artists whose legal residence is in Neb., Ia., Kan., Col., S. D., or Mo. Mediums: oil, watercolor, print, drawing, small sculpture & pottery. Jury. No prizes but outstanding artists in watercolor & oil will have privilege of one-man show. Entry cards & works due Nov. 9. Joslyn Memorial, Omaha, Neb.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 10-May 15. 5th Annual Regional Show. Open to artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PHILADELPHIA, PA., Pennsylvania Acad. of Fine Arts. Jan. 25-Feb. 28. 138th Annual of Painting & Sculpture. Open to living American artists. Mediums: oil & sculpture. Jury. \$5,000 in purchase prizes. Also cash prizes & medals. Entry cards due Dec. 30; works Jan. 4. Joseph T. Fraser, Jr., Sec'y., Broad & Cherry Sts., Philadelphia, Pa.

PHILADELPHIA, PA., Plastic Club. Jan. 12-26. Watercolor Annual. Open to members. Mediums: watercolor & pastel. Jury. Entry cards & works due Jan. 6. Mrs. Joseph Ewing, Chairman, 247 S. Camas, Philadelphia, Pa.

PHILADELPHIA, PA., Plastic Club. Mar. 10-30. Oil Annual. Open to members. Mediums: oil & sculpture. Jury. Prizes. Entry cards due Mar. 4. Mrs. Joseph Ewing, Chairman, 247 S. Camas, Philadelphia, Pa.

PITTSBURGH, PA., Carnegie Galleries. Feb. 11-Mar. 11. Associated Artists of Pittsburgh 33rd Annual. Open to members. All mediums. Jury. \$2000 in prizes. Entry cards due Jan. 11; works Jan. 20. Earl Crawford, Sec'y., 222 Craft Ave., Pittsburgh, Pa.

PORTLAND, ME., Sweet Memorial Art Museum. Feb. 28-Mar. 28. 60th Annual. Open to living American artists. Mediums: oil, watercolor & pastel. Jury. Entry cards due Feb. 6; works Feb. 13. Bernice Brook, Sec'y., 111 High St., Portland, Me.

PROVIDENCE, R. I., Providence Art Club. Nov. 10-22. Providence Art Club 64th Annual. Open to all artists. Mediums: oil (also watercolor, pastel, gouache & tempera, if framed close). Jury. No prizes. Works due Nov. 5. Sec'y., Art Committee, 11 Thomas St., Providence, R. I.

PROVIDENCE, R. I., Providence Art Club. Mar. 2-14. Providence Watercolor Club. 47th Annual. Open to members. Mediums: watercolor, pastel & print. Jury. Entries due Feb. 20. Henry J. Peck, Pres., 673 Main St., Warren, R. I.

ST. LOUIS, MO., St. Louis Artists Guild. Dec. 3-Jan. 1. 12th Annual Exhibition. Open to artists residing within 50 miles of St. Louis. \$1 fee for non-members. Mediums: watercolor, pastel, batik, weaving, pottery, leather work & wood carving. Jury. St. Louis Artists Guild, 812 Union Blvd., St. Louis, Mo.

SAN FRANCISCO, CAL., San Francisco Museum of Art. Mar. 9-Apr. 4. Print & Drawing Annual. Open to all American artists. Mediums: prints & drawings. Jury. Prizes. San Francisco Mus. of Art, San Francisco, Cal.

SANTA CRUZ, CAL., Civic Auditorium. Jan. 31-Feb. 15. 14th State Wide Annual. Open to artists living or working in Cal. Mediums: oil, watercolor & pastel. Jury. Prizes. Entry cards due Jan. 22; works Jan. 23. Santa Cruz Art League, 99 "B" Pilkington Ave., Santa Cruz, Cal.

SPRINGFIELD, MASS., Museum of Fine Arts. Feb. 7-28. Springfield Art League Annual. Open to members (membership fee \$3). All mediums. Jury. Cash prizes. Entry cards due Jan. 26; works Jan. 28. Helen Knox, Sec'y., 129 Sumner Ave., Springfield, Mass.

UTICA, N. Y., Munson-Williams-Procter Institute. Jan. 31-Mar. 2. Artists of Utica & Central N. Y. 6th Annual. Open to artists living within 100 miles of Utica. All mediums. No jury. Entry cards & works due Jan. 18. A. J. Derbyshire, 318 Genesee St., Utica, N. Y.

WASHINGTON, D. C., Corcoran Gallery. Jan. 15-Feb. 14. Society of Washington Artists 52nd Annual. Open to members & to artists of District of Columbia, Md. & Va. Mediums: oil & sculpture. \$1 fee for non-members. Jury. Prizes. Garnet Jee, Sec'y., 6010-20th St., N. Arlington, Va.

WASHINGTON, D. C., Corcoran Gallery. Jan. 21-Feb. 14. Washington Society of Miniature Painters, Sculptors & Gravers Annual. Open to American artists or artists living in U.S. All mediums. \$1 fee. Jury. No prizes. Entry cards due Jan. 15; works Jan. 16. Mary Elizabeth King, 1518-28th St., N.W., Washington, D. C.

WEST PALM BEACH, FLA., Norton Gallery. Nov. 20-Dec. 5. Florida Federation of Art 10th Annual. Open to members of clubs belonging to Federation, & to individual members of Federation. All mediums. \$1 fee. Jury. Medal awards. 50 pgs. will be chosen for circuit exhibition. Entry cards due Nov. 10; works Nov. 16. Carrie napp, Exhib. Chairman, Norton Gall., West Palm Beach, Fla.

YOUNGSTOWN, O., Butler Art Institute. Jan. 1-31. 8th Annual New Year Show. Open to residents & former residents of O., Pa., Va. & W. Va. Mediums: oil & watercolor. Jury. Purchase & cash prizes. Entry cards & works due Dec. 12. Secretary, Butler Art Inst., Youngstown, O.

COMPETITIONS & SCHOLARSHIPS

DESIGN COMPETITION: Museum of Modern Art offers \$500 in prizes for original designs & objects to be used in therapy for disabled soldiers & sailors. Open to all artists & designers. Closing date Dec. 1. For suggestions write Armed Services Program, Mus. of Modern Art, 11 W. 53rd St., New York, N. Y.

MURAL COMPETITION: \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

SOAP SCULPTURE: \$1120 in cash prizes for sculptures in Ivory soap. Advanced amateur, senior, junior & group classifications. Competition closes May 15, 1943. National Soap Sculpture Committee, 80 E. 11th St., New York, N. Y.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Art: Golden Age of Russian Icons. Nov. 4-Dec. 20.

ALBUQUERQUE, N. M., La Quinta Gall.: Ancient Chinese Pigs. to Nov. 30.

ANDOVER, MASS., Addison Gall.: Contemp. Pigs. in Canada. to Nov. 8.

BALTIMORE, MD., Municipal Mus.: Pigs. of Baltimore. to Nov. 30.

Mus. of Art: Angma Enters, sketches; C. Leighton, woodcuts. to Nov. 13. Sculpt. by Matisse, to Nov. 20. Artists Union of Baltimore Annual. to Nov. 20.

Walters Gall.: Art of Etruria. to Nov. 30.

BETHLEHEM, PA., Lehigh Univ.: Cleveland Mus. Watercolors & Enamels. Nov. 8-25.

BINGHAMTON, N. Y., Mus. of Fine Arts: Women Pigs. to Nov. 30.

BLOOMINGTON, ILL., Art Ass'n.: Raymond Breinin. Nov. 4-18.

BOSTON, MASS., Doll & Richards: H. Anthony Dyer; Nancy Dyer. to Nov. 14.

Grace Herne Gall.: Remano; Arthur Healy. to Nov. 7. Whorf; Folsom. Nov. 9-Dec. 5.

Inst. of Mod. Art: Rousseau Retrospective. to Nov. 15.

Mus. of Fine Arts: Guild of Boston Artists. to Nov. 29.

Public Lib.: Blampied, drawings. to Nov. 30.

BOZEMAN, MONT., Univ. of Montana: Estelle Stinchfield. to Nov. 30.

BUTTE, MONT., Art Center: Montana Art. to Nov. 30.

CAMBRIDGE, MASS., Fogg Mus.: Mexican Art. to Nov. 14. Picasso. to Nov. 30.

CHARLOTTE, N. C., Mint Mus.: Contemp. Amer. Pigs. to Nov. 30.

CHARLOTTESVILLE, VA., Univ. of Va.: Etchings. to Nov. 30.

CHICAGO, ILL., Art. Inst.: Arts Club; Mexican Pigs. to Nov. 30.

Chicago Gall. Ass'n.: Shirley Friend; Dork Smith; Frank Myers. to Nov. 30.

Lakeside Press Gall.: Currier & Ives prints. to Dec. 18.

Mandel Bros.: Annual of Miniature Etchings. to Nov. 30.

Renaissance Soc.: Northwest Coast Indian Art. to Nov. 21.

S. Side Community Art Center: Richard Barthe. to Nov. 30.

CINCINNATI, O., Art Mart: Paul Craft. to Nov. 7. Alba Loscy. Nov. 8-14.

Taft Mus.: Latin Amer. Posters. to Nov. 30.

Art Mus.: Portrait of America, prints. from Nov. 6.

CLEVELAND, O., Mus. of Art: Art in Australia. from Nov. 10.

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CONCORD, N. H., State Lib.: Walter Swan, to Nov. 28.
DALLAS, TEX., Mus. of Fine Arts: Zonne Print Collection, Nov. 8-30.
DAVENPORT, IA., Municipal Art Gall.: Quad-City Artists Annual, to Nov. 30.
DAYTON, O., Art Inst.: Ohio Watercolor Show: Ohio Printmakers: Centemp. Art of Western Hemisphere, to Dec. 1.
DELAWARE, O., Ohio Wesleyan Univ.: Eugene McFarland, to Nov. 28.
DENVER, COL., Art Mus.: Amer. Figure Ptg.: Parshall: Old Masters: Red Cross Posters, to Nov. 30.
DUBUQUE, IA., Art Ass'n.: America at Rest & Play, to Nov. 30.
ELMIRA, N. Y., Arnot Gall.: "Through the American Landscape," to Nov. 30.
ESSEX FELLS, N. J., Marsh Gall.: Assoc. Artists of N. J., to Nov. 15.
FAIRMONT, W. VA., Marion City Art Center: Currier & Ives Prints, to Nov. 22.
FORT WAYNE, IND., Art Mus.: Local Artists, to Nov. 14.
GREEN BAY, WIS., Neville Mus.: North-eastern Wisconsin Art Annual, to Nov. 25.
HARTFORD, CONN., Wadsworth Athenaeum: Conn. Watercolor Show, to Nov. 15.
HOUSTON, TEX., Meinhard Gall.: Jack Pagan, to Nov. 7.
Mus. of Fine Arts: Texas General, Nov. 8-22.
INDIANAPOLIS, IND., Herron Mus.: Paul Manship, to Nov. 8.
IOWA CITY, IA., Univ. of Iowa: Contemp. Watercolors, to Nov. 30.
ITHACA, N. Y., Martha van Rensselaer Gall.: Plan of a Ptg., to Nov. 10.
Willard Straight Hall: Contemp. Amer. Lithographs, to Nov. 14.
KANSAS CITY, MO., Nelson Gall.: Amer. Drawings, to Nov. 30.
LAWRENCE, KAN., Thayer Mus.: New Mexican Artists, to Nov. 30.
LOS ANGELES, CAL., Amer. Contemp. Gall.: Joseph Vogel, to Nov. 12. Mervin Jules, Nov. 13-Dec. 3.
Mus. of Calif. Watercolor Soc. Annual, to Nov. 15. Ernst van Leyden, to Nov. 30.
Municipal Art Commission: Las Artistas: So. Calif. Artists, to Nov. 30.
Univ. of So. Calif.: Soc. for Sanity in Art, to Nov. 30.
Vineyard Gall.: Bernhard Sopher, to Nov. 20.
LOUISVILLE, KY., Speed Mus.: Children in War, Nov. 8-22.
MANCHESTER, N. H., Currier Gall.: Portraits by Americans: Kathie Kellwitz, prints, to Nov. 30.
MASSILLON, O., Mus.: Local Artists Annual, to Nov. 30.
MEMPHIS, TENN., Brooks Gall.: C. Baekeland: Margaret Brown: A. Bevin, to Nov. 17.
MILWAUKEE, WIS., Art Inst.: Six Centuries of Portrait Masterpieces, to Nov. 15.
Layton Gall.: Ann Krasnan, to Nov. 30.
MINNEAPOLIS, MINN., Inst. of Arts: Local Artists Annual, to Nov. 29.
MONTCLAIR, N. J., Art Mus.: N. J. State Annual, to Nov. 29.
MONTGOMERY, ALA., Mus. of Fine Arts: Alabama Art League, to Nov. 30.
MUSKEGON, MICH., Hackley Gall.: Soldier Artists: Red Cross Posters, to Nov. 30.
NEWARK, N. J., Art Club: Van Deering Perrine, to Nov. 30.
Artists of Today: Wm. Hughes, Nov. 9-21.
Newark Mus.: Three European Period Miniature Rooms, to Nov. 9.
NEW HAVEN, CONN., Free Public Lib.: Edith Howe, to Nov. 6. Herbert Gute, Nov. 7-17.
NEW ORLEANS, LA., Arts & Crafts Club: Max Ernst, Nov. 6-27.
Delgado Mus.: British Children Ptg., to Nov. 9. Soviet War Posters, to Nov. 22.
NORFOLK, VA., Mus. of Arts: Greta Matson, Nov. 8-29.
NORMAL, ILL., State Normal Univ.: The American Scene, Nov. 7-22.
NORTHAMPTON, MASS., Smith Coll.: Signaria: St. Louis Post Office Murals, Nov. 9-29.
OKLAHOMA CITY, OKLA., WPA Art Center: Russian Posters: Okla. Artists Ass'n., to Nov. 30.
OMAHA, NEB., Joslyn Memorial: Internat'l.

A.C.A., 26 W. 8., Benjamin Kopman, to Nov. 14.
Acad. of Allied Arts, 349 W. 86.
Autumn Annual, to Nov. 10.
A.D. 130 W. 46.....Xanti, to Nov. 6.
Allison, 32 E. 57.....Geo. Bellowes, to Nov. 21.
American-British, 44 W. 56.
City of New York, to Nov. 7.
Group: Irene Wyatt, Nov. 9-21.
Argent, 42 W. 57.....Geiger, to Nov. 14.
Artists, 43 W. 55.....Friedman, Nov. 3-28.
Assoc. American, 711 Fifth.
Peggy Bacon, Nov. 4-21.
Babcock, 38 E. 57.....
Barzansky, 800 Madison...Rothbort, Nov. 5-28.
Bignou, 32 E. 57.....
19th Century French, Nov. 2-21.
Brooklyn Museum: Hogarth Prints, to Dec. 13.
Peruvian Pottery & Textiles, to Nov. 11.
Inventions for Victory, to Jan. 3.
Fuchholz, 32 E. 57.....Homage to Rodin, Nov. 3-28.
Garstairs, 11 E. 57.....Michel Gilbert, to Nov. 7.
Clay Club, 4 W. 8., Bodkin, to Nov. 21.
Columbia Univ. Na'l.
Hans Mueller: woodcuts, to Nov. 27.
Contemporary Arts, 106 E. 57.
Frederick Franek, to Nov. 6.
Edmund Quincy, to Nov. 20.
Thanksgiving Ptg. for War Bonds, Nov. 9-26.
Coord. Council of French Relief Soc., 451 Madison.....Surrealists, to Nov. 7.
Dalva, E. 57.....
18th Century French Furniture, to Nov. 30.
Downtown, 43 E. 51.....Rainey Bennett, Nov. 3-21.
Durand-Ruel, 12 E. 57.....
19th & 20th Century French, to Nov. 15.
Durlacher Bros., 11 E. 57.....
Old Master Drawings, Nov. 9-21.
Duveen Bros., 720 Fifth.
Great Dutch Masters, to Nov. 7.
Eighth St. 33 W. 8., Gotham Ptg., to Nov. 14.
Ferargil, 63 E. 57.....Labor Art Show, to Nov. 7.
Americans, Nov. 9-21.
460 Park.....
French, 51 E. 57.....
Gall. of Modern Art, 18 E. 57.
Simon Lissim, to Dec. 25.
Grand Central, 15 Vanderbilt.
Founder's Show, to Nov. 12.
Kleemann, 63 E. 57.....
Rembrandt etchings: Homer Martin, to Nov. 10.
Knoodler, 14 E. 57.....Teng Chiu, Nov. 2-21.
Koetser, 65 E. 57.....
19th & 20th Century French, to Nov. 14.
Kraushaar, 730 Fifth.
Frank & Amer. Watercolors, to Nov. 7.
Levy, Julien, 11 E. 57.....Maud Morgan, to Nov. 7.

Watercolor Exhib.: So. Amer. Prints, to Nov. 30.
OSHKOSH, WIS., Public Mus.: Leland Curtis, to Nov. 30.
PEORIA, ILL., Public Lib.: Horace Clark, to Nov. 15.
PHILADELPHIA, PA., Art Alliance: Mellor-Gill, to Nov. 13. M. Walters: F. Boyd, prints, to Nov. 15.
Penna. Acad. of F. A.: Phila. Watercolor & Print Annual: Penna. Soc. of Miniature Ptg., to Nov. 29.
Plastic Club: Small Oils & Crafts, to Nov. 30.
Woodmere Gall.: Daniel Garber, to Nov. 22.
PITTSBURGH, PA., Carnegie Inst.: Thorne Amer. Miniature Rooms: Western Penna. Artists, to Dec. 2.
PITTSFIELD, MASS., Berkshire Mus.: Eleanor Sanborn, Nov. 4-30.
PORTLAND, ORE., Art Mus.: Posters of United Nations, to Nov. 15. 50th Anniversary Exhib., to Dec. 31.
PRINCETON, N. J., Print Club: John Taylor Arms, to Dec. 19.
PROVIDENCE, R. I., Art Club: Wk. by Armed Forces in New England, to Nov. 8. Providence Art Club Annual, Nov. 10-22.
R. I. School of Design Mus.: French Art of 15th & 16th Centuries, to Nov. 30.
RACINE, WIS., Wustum Mus.: Gerrit Sinclair, to Nov. 30.
ROCHESTER, N. Y., Memorial Gall.: Appreciation of the Arts, to Nov. 30.
ROCKFORD, ILL., Art Ass'n.: Ann Barer, to Nov. 15. Assoc. Amer. Artists, to Dec. 6.
ST. LOUIS, MO., City Art Mus.: Missouri Annual, to Nov. 30.
Eleanor Smith Gall.: Weiceski, to Nov. 17.
ST. PAUL, MINN., St. Paul Gall.: Portraits of Twin City People, Nov. 4-30.
Univ. Gall.: Amer. Sculptors, Nov. 3-24.
SAN DIEGO, CAL., Fine Arts Gall.: Art Guild Annual: J. Knowles: Leon Bennet, Nov. 7-30.
SAN FRANCISCO, CAL., de Young Mus.: Theatre & Dance to Nov. 15. Modern Primitives, to Nov. 30.
Fairway Gall.: San Francisco in Sunshine & Fog, to Nov. 30.
Mus. of Art: San Francisco Art Ass'n. Ptg. & Sculpt. Annual, to Nov. 8.
Palace of Legion of Honor: Art in War, to Nov. 15. Chinese Sculpt., to Nov. 30.
SANTA BARBARA, CAL., Mus. of Art: Early Amer. Ptg.: Charlotte Berend, to Nov. 30.
SARATOGA SPRINGS, N. Y., Skidmore Coll.: Mirreva Barron, to Nov. 13.
SEATTLE, WASH., Art Mus.: Northwest Artists Annual: Latin Amer. Art: Women Ptg., to Nov. 8. Latin Amer. Prints: Andrew Chien, Nov. 11-Dec. 6.
SO. HADLEY, MASS., Mt. Holyoke Coll.: Contemp. Amer. Watercolors, to Nov. 22.
SPRINGFIELD, MASS., Mus. of Fine Arts: Asa Creffield, prints, to Nov. 30.
SPRINGFIELD, MO., Art Mus.: Kirsh: Sorby: Faulkner, to Nov. 29.
SWEET BRIAR, VA., Sweet Briar Coll.: Picasso, to Nov. 18.
SYRACUSE, N. Y., Mus. of Fine Arts: United War Fund Exposition, to Nov. 30.
TOLEDO, O., Mus. of Art: Modern British Crafts, Nov. 8-Dec. 13.
TULSA, OKLA., Philbrook Art Center: Amer. Ptg.: Adah Robinson: Duard Marshall, to Nov. 30.
WASHINGTON, D. C., Corcoran Gall.: Wash. Watercolor Club Annual, to Nov. 9. Artists Guild of Wash., Nov. 11-Dec. 6.
Nat'l. Collec. of F. A.: Frank Kirk, Nov. 5-29.
Smithsonian Inst.: Kent, prints, to Nov. 30.
Whyte Gall.: Jack Berkman, Nov. 8-30.
WELLESLEY, MASS., Wellesley Coll.: War Posters, to Nov. 23.
WHITE PLAINS, N. Y., Westchester Conserv. of Music: Roland Tiemann, to Nov. 30.
WILLIAMSBURG, VA., Coll. of Wm. & Mary: Americans 1942, to Nov. 7.
WILMINGTON, DEL., Delaware Art Center: Delaware Annual, to Dec. 5.
WORCESTER, MASS., Art Mus.: Van Gogh, to Nov. 28.
YOUNGSTOWN, O., Butler Art Inst.: Local Artists, to Nov. 8. Fred Vost, to Nov. 15.
Hobson Pittman, to Nov. 22.
Zanesville, O., Art Inst.: Pan Amer. Arts & Crafts: John Reed, Sculpt., to Nov. 30.

NEW YORK CITY

Lilienfeld, 21 E. 57.....French, to Nov. 21.
Marcuse, 16 W. 57.....Group, Nov. 7-Jan. 1.
Matisse, 41 E. 57.....Chagall, to Nov. 7.
Metropolitan Museum.
British Prints: As Russia Saw Us, to Nov. 5.
I Remember That, Too, to Nov. 30.
Midtown, 605 Madison.....Kriegman, to Nov. 7.
Julian Binford, Nov. 9-28.
Milch, 109 W. 57.....Americans, to Nov. 30.
Morton, 130 W. 57.....Brooklyn, to Nov. 14.
Mus. of Living Art, 100 Wash. Sq.
Alice Mason, to Dec. 4.
Mus. of Mod. Art, 11 W. 53.
Tchelitchev: Plannagan, to Nov. 29.
Unite Hemisphere Posters, to Jan. 3.
Nat'l. Acad. of Design, 1083 Fifth.
Graphic Art & Architecture Annual, Nov. 8-29.
Newhouse, 5 E. 57.....English Portraits, to Nov. 15.
Newman, 66 W. 55.....Watercolors, to Nov. 14.
N. Y. Hist. Soc., 170 Central Pk. W.
Allied Artists of America, to Nov. 29.
N. Y. Artists of a Century Ago, to Nov. 30.
Nierendorf, 13 E. 57.....
Art for Heaven's Sake, to Nov. 38.
Non-Objective, 24 E. 54.....Group, to Dec. 31.
French, 51 E. 57.....French Masters, to Nov. 15.
Pasquetti, 121 E. 57.....Hansen, to Nov. 14.
Perls, 32 E. 58.....Fron. Hauke, to Nov. 28.
Pinacotheca, 20 W. 58.....Hetero Ptg., Nov. 4-21.
Puma, 108 W. 57.....Drawings, to Nov. 15.
Rehn, 683 Fifth.....Thos. Craig, to Nov. 14.
Riverside Museum.....War Posters, to Nov. 8.
Rosenberg, 16 E. 57.....
Harley: Weber: Rattner, Nov. 3-28.
St. Etienne, 46 W. 57.....Levin, to Nov. 28.
Schneider-Gabriel, 71 E. 57.....
Aston Knight, to Nov. 7.
Seligmann, 15 E. 57.....Botkin, to Nov. 27.
60th St., 22 E. 60.....Sideris, to Nov. 15.
Studio Circle, 80 W. 57.....Group, to Nov. 8.
Countess Zichy Master-Class, Nov. 9-21.
10 W. 9.....Wm. Glackens, Nov. 6-Dec. 6.
Thannhauser, 165 E. 62.....
French Ptg., to Nov. 30.
Valentine, 55 E. 57.....Picasso: Miro, to Nov. 30.
Vendome, 23 W. 55.....Group, to Nov. 8.
Ganzoni: Dauton, Nov. 9-21.
Wakefield, 64 E. 55.....Alvarez, to Nov. 7.
McKean Collection, Nov. 9-28.
Weyhe, 794 Lexington.
Gauguin & his Friends, prints, to Nov. 7.
Cats: sculpt. & prints, Nov. 10-30.
Whitney Mus., 10 W. 8.
Pratt: Amer. Ptg., to Nov. 19.
Wildenstein, 19 E. 64.....Corot, Nov. 10-Dec. 12.
Willard, 32 E. 57.....Morris Graves, to Nov. 28.



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